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ABSTRACT

This booklet contains statements of the members of the U.S. Senate Committee on Health, Education, Labor, and Pensions regarding financial support for arts education in magnet schools. The booklet identifies the committee members and staff members and then details the opening statements of Senator James M. Jeffords (Vermont), the Committee Chairman; Senator Edward M. Kennedy (Massachusetts); and Senator Jack Reed (Rhode Island). It also presents prepared statements from executives of schools and other organizations that deal directly with the arts. The booklet concludes with the prepared statement of June M. Hinckley, President, Music Educators National Conference (MENC). (BT)

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ESEA: ARTS EDUCATION AND MAGNET SCHOOLS

ED 443 764

HEARING

OF THE

COMMITTEE ON HEALTH, EDUCATION, LABOR, AND PENSIONS UNITED STATES SENATE

ONE HUNDRED SIXTH CONGRESS

FIRST SESSION

ON

EXAMINING PROPOSED LEGISLATION AUTHORIZING FUNDS FOR PROGRAMS OF THE ELEMENTARY AND SECONDARY EDUCATION ACT, FOCUSING ON SCHOOL FACILITIES

JUNE 29, 1999

Printed for the use of the Committee on Health, Education, Labor, and Pensions

SO 031 852

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ESEA: ARTS EDUCATION AND MAGNET SCHOOLS

TUESDAY, JUNE 29, 1999

U.S. SENATE,
COMMITTEE ON HEALTH, EDUCATION, LABOR, AND PENSIONS,
Washington, DC.

The committee met, pursuant to notice, at 9:36 a.m., in room SD–430, Dirksen Senate Office Building, Senator Jeffords (chairman of the committee) presiding.

Present: Senators Jeffords, Kennedy, Wellstone, and Reed.

OPENING STATEMENT OF SENATOR JEFFORDS

The CHAIRMAN. Good morning and welcome. It is good to be back home in our hearing room.

I want to thank all of you for coming. I am pleased to have this opportunity this morning to take a close look at two issues of great importance—arts education and magnet schools.

The Elementary and Secondary Education Act includes a number of provisions relating to arts education. Currently, the Federal Government provides a small amount of money to The Kennedy Center and the Very Special Arts, national organizations which sponsor arts education programs in a truly unique way in just about all of the States throughout the country. The arts are included as one of the subject areas that our Nation's students should know and learn about. In addition, there is a program currently on the books that authorizes funding for cultural partnerships for youth at risk.

What do we know about the impact that involvement and participation in the arts has in the education of young people? We know that it results in a great deal of good both in terms of academic achievement and of the overall well-being of the child.

Many have heard me cite studies by the Music Educators National Conference that show a correlation between participation in the arts and higher achievement on the SAT. Some have challenged these findings by noting that in general, economically advantaged students both have a greater likelihood of participating in the arts and on average do better on the SAT. This assertion was tested by UCLA Professor James Catterall, who conducted a study which took parental income into account. He found that low-income students with high involvement in the arts had higher grades in English, were less likely to drop out by 10th grade, were less bored in school, had a higher self-concept, and placed a higher value on volunteerism than low-income peers with low arts involvement.

Dr. Catterall's and MENC's studies and others like them are impressive and speak volumes to the power of arts education. Other benefits gained by students participating in the arts are more difficult to capture through statistical analysis, yet should still be of great interest to educators.

We must recognize and acknowledge the ways in which the arts expand the imagination of young people, broaden their interest in creating, introduce them to other worlds, other people and other cultures, make learning other subjects generally more fun, and build their skills and cooperation which they must practice when performing in a play, playing in a band, or singing in a choir.

Even with all that we know about the value of arts education programs to young people, they tend to be something that we on the local, State, and Federal levels under-invest in. When faced with a budget squeeze, schools or school districts often cut their arts programs first, without, in my view, considering the consequences.

As the son of an art teacher and as a part-time singer, I personally feel strongly about the advantages and benefits of arts participation. I look forward to learning from the witnesses today who will tell us in their own words and from their own perspective about the value and benefit of arts education programs.

Today's hearing will also include a discussion of magnet schools. Magnet schools have been created to enable public neighborhood schools to develop academic activities around a special emphasis for a diverse student population. Parents and other members of the community in an urban center are usually the leaders in determining the particular concepts and themes that will serve as the magnet school's focus. This morning, we will have an assessment of magnet schools from Sandra Burks, of the Magnet Schools Program in Roanoke, VA.

I appreciate all of you being with us today, and I now turn to my good friend, Senator Kennedy.

OPENING STATEMENT OF SENATOR KENNEDY

Senator KENNEDY. Thank you very much, Mr. Chairman.

As the chairman pointed out, we are back in our hearing room. I have not noticed much difference from the last time we were here, except that it is a lot warmer. Obviously, the air conditioning was not on the list for review.

But there is nothing finer than this extraordinary group of men and women who comprise our panel today. Mr. Chairman, I think we have really drawn on some of the best. I have had the good opportunity to know about the activities of many of them, and they are wonderful spokespersons for the significance of support for arts education.

I pay tribute to you, Mr. Chairman, because you have been an advocate in terms of the role of the arts in education for many, many years. You provided important leadership when we took up the reauthorization of the Elementary and Secondary Education Act a number of years ago, although we were unable to persuade the Appropriations Committee to provide adequate resources for those activities.

As you have pointed out, I find that the correlation between the study of the arts and enhancing academic achievement is convincing and powerful. I remember an interesting conversation I had with John Williams, one of America's foremost composers today. He reminded me of the fact that, for 300 years, the world's greatest mathematicians were Greek, and it was because they started their children with music, which released both their imagination and their interest in terms of learning skills. For 300-some years, they dominated the world in terms of that subject matter.

I think all of us are very much aware that arts and music are the first to go, along with athletics, when schools make budget cutbacks, and I think we will be reminded today of the consequences of this mistake. I am very hopeful that, with the renewed interest in the arts, we can do something significant.

In closing, I particularly want to thank today's witnesses. We are going to hear about some very interesting and creative steps that are being taken by a number of them today in terms of bringing the arts to students. They have not waited for us to act here in the Congress. They are doing very interesting and exciting things and making a very important difference, and we will hear about some of those things today. It is enormously exciting, and I pay great tribute to the witnesses. I will not take the time to go down the list because their statements will speak for themselves, but we really have some extraordinary men and women out there on the firing line, doing just incredible things and providing amazing opportunities for children and others. We should listen carefully to their recommendations and observations, because I think this is something that all of us in the United States Congress should pay attention to.

I thank Sandra Burks, who will be speaking on the magnet school program. We have seen these programs in my own City of Boston, and some of them have been absolutely spectacular in what they have meant to children. They have given great hope to parents and children alike. So her recommendations on how we can make improvements will be very, very important, and I look forward to her testimony.

Thank you, Mr. Chairman.

The CHAIRMAN. I could not go forward without also remembering Senator Pell, who was a great believer in the arts and who did a great deal to provide programs during his time in the Senate.

I would like to ask Senator Reed, his successor, if he has a comment.

OPENING STATEMENT OF SENATOR REED

Senator REED. Thank you very much, and you are right, Mr. Chairman—I am just succeeding him; no one could take his place, particularly when it comes to the arts. Senator Pell is a great champion of the arts, as you have carried on, along with Senator Kennedy.

Just let me say that I think education is the process of allowing every child to develop his or her talents, and too often when it comes to the arts, because of budget constraints, we do not let children develop these talents, and as a result, they languish and do not develop other talents like mathematical skills or reasoning

skills. So the arts is not something additional or extra, but should be something that is integral to our educational process, because it will bring out in so many ways the talents of children, and that is what education should be about.

I would also note that the chairman made reference to the authorization for the Cultural Partnership for At-Risk Youth back in 1994, in which he and Senator Kennedy were very instrumental, and we have not yet funded that program, to my knowledge. It would be interesting as you make your presentations if you could comment on how effective you think the arts can be in working not only with the widest range of young people but also with young people who are particularly troubled and need something special to help them break out of a cycle of self-destruction and diminished self-esteem.

So this is a very important hearing. The arts, echoing again my great predecessor, are very important to this country and to the education of its citizens.

Thank you, Mr. Chairman.

The CHAIRMAN. Thank you very much, Senator Reed.

We will start with John Sykes, who is president of VH1.

Please proceed.

STATEMENTS OF JOHN SYKES, PRESIDENT, VH1, NEW YORK, NY; DEREK GORDON, VICE PRESIDENT OF EDUCATION, THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS, WASHINGTON, DC; TOM DURANTE, ARTS EDUCATION SUPERVISOR, ARLINGTON COUNTY PUBLIC SCHOOLS, ARLINGTON, VA; JOHN D. KEMP, PRESIDENT AND CHIEF EXECUTIVE OFFICER, VERY SPECIAL ARTS, WASHINGTON, DC; BENJAMIN O. CANADA, SUPERINTENDENT, PORTLAND PUBLIC SCHOOLS, PORTLAND, OR; DANIELLE RICE, SENIOR CURATOR OF EDUCATION, PHILADELPHIA MUSEUM OF ART, PHILADELPHIA, PA; AND SANDRA BRYAN BURKS, DIRECTOR OF MAGNET SCHOOLS, MAGNET SCHOOL OFFICE OF THE ROANOKE CITY SCHOOLS, ROANOKE, VA

Mr. SYKES. Thank you, Mr. Chairman, Senator Kennedy, Senator Reed, and members of the committee.

I greatly appreciate this opportunity to appear before you to discuss the issue of music and arts education in our schools. As a parent, a businessman, and above all as a citizen, I have an abiding interest in this topic, which is the focus of our VH1 Save the Music Foundation.

VH1 Save the Music is a nonprofit organization dedicated to improving the quality of education ir. America's public schools. This Foundation seeks to raise awareness about the importance of music education and to restore music programs in schools across the country.

We work with partners such as MENC, the National Association of Music Education, the National School Boards Association, the Recording Industry Association of America, music artists, America's Promise, local school districts, and cable companies across the country, including District Cablevision here in Washington, DC.

With these partnerships, VH1 Save the Music sets up local programs where we actually collect musical instruments. We go out

and ask citizens and communities to donate their used musical instruments, and we give them to public schools that need them. Whatever we do not collect, we purchase with money that we raise nationally through our Foundation.

We administer this program with a combination of high energy and low overhead, which allows us to put 90 cents of every dollar to work in the form of a musical instrument in every child's hands. We also leverage this investment with a commitment from local schools to rebuild music programs as part of their regular curriculum. In short, if they provide the teachers, we will provide the instruments.

By the end of 1999, VH1 Save the Music will have generated approximately $25 million in total support. We will hit about 350 school programs across the country in 30 cities, directly affecting 120,000 children just this year. Our 10-year plan is to provide $100 million in total support to bring music participation to one million public school students.

There are so many challenges facing our public schools—why Save the Music? I think all three of you addressed that this morning. We all know that music and arts education in the schools provides enormous cultural and social benefits for children and for society at-large. But what has recently come to light over the past decade and that you mentioned is a growing body of research that shows a direct connection between music education and a child's ability to excel academically.

Studies dating back to 1989 have revealed that students involved in music programs show improved reading abilities and higher math and science scores, and they also have enhanced self-esteem and are less likely to be involved with gangs and drugs. We would rather have our kids practicing music after school than discovering other activities like violence.

In addition, these students demonstrate significant improvements in their spatial abilities. Because the study of music demonstrates actual neural connection, it actually benefits the brain functions that aid in abstract reasoning that math and science require. Music actually makes our kids smarter, and it really proves that music education, as you said, is not a frill, but a basic.

As you can see from the chart over there, the College Board last year documented a 100-point gap in SAT scores between students who had music and arts instruction during their early elementary school years and students who did not.

Dr. Frances Rauscher and her colleagues, who have done an incredible amount of work in this area at the University of Wisconsin, have demonstrated remarkable increases in the spatial-temporal IQs of young children exposed to music training. Using a standard IQ test, they found that the spatial-temporal IQs of children who receive music training were 35 percent higher than those of children who did not receive training. Eight months after the instruction began, the music students' scores improved by 46 percent while the scores of children who received no training improved by only 6 percent. These findings were consistent across demographic and socioeconomic categories.

Yet despite this important research, school music and arts programs are still being cut back or completely eliminated every day

in this country. A headline in last week's San Francisco Examiner read: "Schools Face Shorter Days, Arts Cutbacks." The elementary schools in San Francisco are cutting out their music programs due to budget cutbacks.

It is not just happening in San Francisco. Only 25 percent of 8th grade students now participate in a music program, according to the 1988 NAEP Arts Assessment Study. Many students, particularly those in poor urban or rural districts, have no access at all to music or arts programs. How can we expect these students to excel when we are denying them what we now know is a cornerstone of their academic foundation?

Last month, I had the privilege of being "Principal for a Day" in New York City as part of their regular yearly program. I walked into a classroom, and I met a teacher by the name of Mrs. Linda Keltz. She was giving lessons to her 4th grade orchestra. I could not believe my eyes and my ears—they all had instruments. I said, "Wow, that VH1 Save the Music Program must be working. We are really helping New York."

I asked her about the program, and she said, "What support? I bought these instruments at a flea market with my own money. We do not have a penny in our budget anymore."

It was a sobering experience as well as a testament to the dedication of teachers like Mrs. Keltz. But we cannot and should not rely on flea markets and selfless teachers like Mrs. Keltz to use their own paychecks to provide instruments to our students. That will not rebuild the music and arts programs that have been stripped down from the seventies, eighties, and nineties.

While I am proud of our accomplishments at VH1 Save the Music, I am daunted by the scale and scope of the need we have after touring schools for the past 3 years. So, while the United States has been busy growing the Dow Jones Industrial by 1,000 percent over the past 20 years, our children's test scores have been dropping steadily, placing American students near the bottom of industrialized nations. At the same time, we have been withdrawing our funds from the schools.

In conclusion, at VH1, we are committed to doing our part to help bring about change. First, it is the right thing to do. I really believe we can effectively use our 68 million television homes to really get the word out. Children are our future customers, our employees, and our neighbors, and we are making a solid business investment in the future of our society.

Our parents had music and arts education available to them; you had it; I had it, and you mentioned that your parents were involved in it. We need one more very important partner—you—to work with us so we can rebuild the programs one school and one child at a time.

Mr. Chairman, that concludes my testimony today, and once again, I want to thank you for this opportunity, and Senator Kennedy and Senator Reed for being here, and I would be pleased to answer any questions you may have.

The CHAIRMAN. Thank you very much.

[The prepared statement of Mr. Sykes follows:]

PREPARED STATEMENT OF JOHN SYKES

Thank you, Mr. Chairman, Senator Kennedy, and members of the committee.

I greatly appreciate this opportunity to appear before you to discuss the issue of music and arts education in our schools. As a parent, a businessman and, above all, as a citizen, I have an abiding interest in this topic, which is the focus of the VH1 Save the Music Foundation.

VH1 save the music is a nonprofit organization dedicated to improving the quality of education in America's public schools. This foundation seeks to raise awareness about the importance of music education and to restore music programs in schools across the country. We work with partners such as M.E.N.C.—the National Association for Music Education, the National School Boards Association, the Recording Industry of America, America's Promise, local school districts and cable companies across the country such as District cablevision right here in Washington D.C.

With these partnerships, VH1 Save the Music sets up local programs where we collect used musical instruments and donate them to needy public schools. Whatever we don't collect, we purchase with money raised nationally by our foundation.

We administer this program with a combination of high energy and low overhead, which allows us to put 90 cents of every dollar to work in the form of a musical instrument in a child's hands. We also leverage this investment with a commitment from local schools to rebuild music programs as a part of their regular curriculum.

By the end of 1999, VH1 Save the Music will have generated some $25 million in total support for 350 school music programs in 30 cities affecting more than 120,000 school children.

Our ten-year plan is to provide $100 million in total support to bring music participation to one million public school students.

There are so many challenges facing our public schools—why save the music? We all know music and arts education in school provides enormous cultural and social benefits for children and for society at large. But what has recently come to light over the past decade is a growing body of research that shows a direct connection between music and arts education and a childs ability to excel academically.

Studies dating back to 1989 have revealed that students involved in music programs show improved reading abilities, and higher math and science scores. They also have enhanced self-esteem and are less likely to be involved with gangs and drugs. In addition, these students demonstrate significant improvements in their spatial abilities. Because the study of music generates neural connections, it benefits those brain functions that aid the abstract reasoning that math and science require. Music actually makes our kids smarter.

As you can see from the chart, the college board last year documented a 100-point gap in SAT scores between students who had music and arts instruction during their early elementary school years and students who did not.

Dr. Frances Rauscher of the University of Wisconsin and her colleagues have demonstrated remarkable increases in the spatial-temporal IQs of young children exposed to music training. Using a standard IQ test, they found that the spatial-temporal IQs of children who received music training were 35 percent higher than those of children who did not receive training. Eight months after instruction began, the music students' scores improved by 46 percent while the scores of children who received no training improved by only 6 percent. These findings were consistent across demographic and socio-economic categories.

Yet despite this important research, school music and arts programs are in being cut back or completely eliminated. I have here a copy of last Thursday's San Francisco Examiner which describes a controversial decision by the city's unified school district to cut their popular elementary school arts program.

And it's not just happening in San Francisco. Only 25 percent Of 8th grade students participated in a music program according to the 1998 VAEP arts assessment. Many students, particularly those in poor urban or rural districts, have no access at all to music or arts programs. How can we expect students to excel when we are denying them what we now know is a cornerstone of their academic foundation?

I had the great privilege to be principal for a day last month at public school 153 in Brooklyn. I walked into a music class and saw Mrs. Linda Keltz giving lessons to her 4th grade orchestra. I couldn't believe my ears—they all had instruments! Feeling encouraged, I asked Mrs. Keltz how her school managed to support her program.

"What support?" she replied. "I bought these instruments with my own money at flea markets. We don't have a penny in our budget for musical instruments."

It was a sobering experience as well as a testament to the dedication of teachers like Mrs. Keltz.

But we should not and cannot rely on flea markets and selfless teachers who use their own paychecks to provide instruments to students. That will not rebuild the music and arts programs gutted by budget cuts in the 1970's, 1980's and 1990's.

And while I am proud of our accomplishments at VH1 Save the Music, I am daunted by the scale and scope of the need—a need we cannot possibly meet without the government getting actively involved on the side of music and arts education.

While the United States has been busy growing the DOW Jones industrial average by 1,000 percent over the past 20 years, our children's test scores have been dropping steadily, placing American students near the bottom of all Those from industrialized nations. At the same time, we have been steadily withdrawing funds from music and arts programs in our schools, causing many to wither and die of neglect.

At VH1, we are committed to doing our part to help bring about change. First of all, it's the right thing to do. We can effectively use VHVS powerful reach to 68 million U.S. television homes to send an important message that music and arts education is an investment in our children's future. The other reason is a bit more direct. . . . Children are our future customers, employees and neighbors. We're making a solid business investment in the future of our society.

In every successful business, whether it's VHVS parent company VIACOM, I.B.M. or the Ford Motor Company, there is one budget line that never gets cut. It's called "product development"—and it's the key to any company's future growth. Music education is critical to the product development of this Nation's most important resource—our children.

We want to be sure all children have access to an education that includes music and arts, not just the best students, not just the gifted students, not just the talented students, and certainly not just those who can afford it. But all students in all of our schools.

This is not so we can create the next Mozart, Picasso or Bruce Springsteen. We teach our children music and arts because it will equip them with the skills that can create the next George Soros, Michael Armstrong or Katherine Graham. In essence, we teach our children music and arts so they may be successful in life.

Our parents had music and arts education available to them, you had it, I had it. Why are we taking it away from our children? We need to ensure that our kids have it too. I promise that we at VH1 and VIACOM will continue to do our part. But we need one more very important partner—you—to help us as we work to build back these music and arts programs one school, one child at a time.

Mr. Chairman, that concludes my testimony today.

Once again, I want to thank you for this opportunity to address the committee. And I would be pleased to answer any questions you may have.

The CHAIRMAN. Next, we have Mr. Gordon and Mr. Durante. Tom Durante is the arts education coordinator for Arlington County Public Schools in Arlington, VA, and Mr. Eric Gordon is vice president of education for The John F. Kennedy Center for the Performing Arts.

Please proceed as you desire.

Mr. GORDON. Thank you, Mr. Chairman, Senator Kennedy, Senator Reed, and distinguished members of the committee, for this opportunity to testify on arts education and the activities of The Kennedy Center in support of the reauthorization of the Elementary and Secondary Education Act.

I previously submitted to the committee my written statement concerning The Kennedy Center's arts and education activities, which I request be included in the record of this hearing.

As the national center for the performing arts, The Kennedy Center is mandated by Congress to be a leader in performing arts education and policy. The Center's Education Department serves this mandate by commissioning, creating and touring performances for students, teachers, and families; offering professional development opportunities in the arts for teachers; creating education programs for adults; developing model programs for use by other performing arts centers and schools; providing career opportunities

and professional training for young artists; developing and encouraging national and community outreach programs; and serving as a clearinghouse for arts education on a national level. The Center works as both pioneer and partner with other performing arts institutions, educators and schools, legislators, parents, and community and business leaders.

The Kennedy Center's arts and education programs reach more than 4.5 million people across the United States each year and are at work in all 50 States.

The Kennedy Center also serves as the local performing arts center for the greater Washington area, and with that comes the responsibility to serve as an arts education resource for the surrounding community and its schools.

The Kennedy Center carries out this dual role by using the local community as a laboratory to incubate and develop programs that are, when successful, expanded to the national level and offered to other communities across the country. For example, the Center's Professional Development Opportunities for Teachers Program has offered workshops from nationally-recognized teaching artists to local teachers for more than 22 years. In 1991, the Kennedy Center gathered 14 teams consisting of a performing arts center representative and a school partner from the around the country to share the Center's professional development model. Today, there are 80 teams in 41 States that participate in the performing arts centers and schools network.

The Center staff provide in-depth training and ongoing consultation to these teams on planning events, designing workshops collaboratively with arts, evaluating the effectiveness of programs, and creating workshops that meet the needs of teachers in their school districts. In the last year, performing arts centers and schools teams offered more than 400 workshops serving nearly 15,000 teachers in their communities.

These teams along with other performing arts presenters across the country have access to The Kennedy Center's touring productions for young people. The Kennedy Center's Imagination Celebration on Tour this season brought three different, literature-based productions to more than 75 cities for more than 200 performances. The Center's commissioned productions of "Tales of a Fourth Grade Nothing," "Little Women," and "The Nightingale" were enhanced and supported by high-quality performance materials and professional development workshops for teachers, providing an in-depth introduction to the performing arts and extending the performance experience into the classroom. For those unable to attend workshops, additional curriculum materials and other information about each production was made available on The Kennedy Center's Imagination Celebration on Tour web site. Students could find information about the author, playwright, and actors and look behind the scenes of productions, while teachers found resources to use in connecting the shows to the their curricula.

Hosting the Imagination Celebration on Tour site is just one part of ArtsEdge, the Center's interactive online communications network designed to provide practical, easy-to-access information on arts education that can be put to use in the classroom and at home.

The ArtsEdge site receives about 17,000 hits a day. This web site, which was a pilot project supported with special funding by the U.S. Department of Education and the National Endowment for the Arts, is on the cutting edge of technology and has become an invaluable tool for teachers and students. It offers anyone who has access to the internet a wealth of Kennedy Center education programs as well as resources from other arts and cultural organizations across America and the world. Interactive discussions with artists for students, a forum for teachers to work with other teachers in the development of curriculum, and a data base of successful lesson plans for incorporating the arts into the curriculum are just a few of the tool available.

ArtsEdge needs to be sustained and promoted to ensure that all teachers are aware of its resources in arts education and to enable its ongoing development.

Behind everything we do at The Kennedy Center is the firm belief that the arts are essential to a child's complete education, and The Kennedy Center's Alliance for Arts Education Network, comprised of 45 independent State organizations, operates in partnership with the Center to work for the inclusion of the arts in every child's education. They bring together educators, community leaders, arts organizations and concerned citizens to ensure the inclusion of the arts in the school curriculum.

The Kennedy Center works not only with teachers and their students in the classroom, but also provides unique opportunities for artistic training and talented students. In August, 34 students selected from across the country will come to work with Suzanne Farrell, perhaps the most accomplished ballerina in the history of America ballet, demonstrating how exemplary artists can contribute to the development of our next generation of artists and how arts centers can have partnerships with legendary American artists.

Every summer, the National Symphony Orchestra selects students to participate in our Summer Music Institute. Students work with members of the National Symphony Orchestra in private lessons, playing in chamber ensembles, performing in concerts together on Kennedy Center stages. In the last 6 years, young people in the Washington area have participated in the unique long-term training program with the Dance Theater of Harlem, and I am proud to say that many students from this program have been selected for additional study in New York with the Dance Theater of Harlem, and several of them have been selected for inclusion in major American dance companies, including the Dance theater of Harlem and the Alvin Ailey Dance Company.

In addition to performances and artistic training, The Kennedy Center has visiting artists who give lectures and demonstrations in classrooms throughout the District of Columbia, Maryland, and Virginia. Twenty-two different artists were in area school this year, serving more than 16,000 students. In partnership with the District of Columbia Public Schools, The Kennedy Center offers longer, in-depth residencies with artists working with teachers in classrooms. The Center sponsors nine elementary, middle and junior high school partnerships in the District—and Senator Jeffords, I know that you are familiar with our partnership with Marie Reed

Learning Center and the Encore Furniture Company Project. In that collaboration, students were not only recognized for their artistry, but also recognized as the most improved in math scores in the entire District of Columbia Public Schools.

The Kennedy Center has expanded the availability of its artists across the country through a partnership with the Prince William School District's Distance Learning Program. It has developed a series of live and interactive performances that are broadcast via satellite which reach more than 2,500 public schools in more than 119 school districts across the country. We hope to make these free and available to every school in America.

Through these model programs, we create successful opportunities to work with the arts in other communities. Our Imagination Celebration programs across the State and others demonstrate the power of the arts to transform teaching and learning.

Our NSO residencies, which have brought NSO musicians into communities providing hundreds of concerts and activities, have also demonstrated the impact of music and symphonic education to change the lives of students. Just recently, we were in Mississippi, where we reached more than 35,000 individuals.

The U.S. Department of Education and Congress have made an investment in The Kennedy Center which the Center has matched with private funding from corporations and foundations. Every American should have high-quality opportunities to be educated in all of the arts. Such an education should occur both in and out of classroom settings as part of an ongoing learning process for all individuals, including those with special talents or special needs.

The Kennedy Center's success in creating model programs was recently noted at a meeting of the Arts Education Partnership, a private nonprofit coalition of education, arts, business, philanthropic and Government organizations that demonstrates and promotes the essential role of the arts education in enabling students to succeed in school, life, and work. The recognized 23 model arts partnerships that improved learning in schools, and of those 23, 13 were affiliated with The Kennedy Center.

I am proud that our programs reach communities in all of the 50 States. The Kennedy Center in partnership with other national arts and education organizations will continue to transform teaching and learning through the unique and essential collaboration with certified arts specialists, general classroom teachers, and exceptional artists and arts organizations harnessing these resources to create arts literacy across America.

Thank you again for the opportunity to testify, and I will be glad to answer any questions.

The CHAIRMAN. Thank you, Mr. Gordon.

[The prepared statement of Mr. Gordon follows:]

PREPARED STATEMENT OF DEREK GORDON

Thank you Mr. Chairman, Senator Kennedy and distinguished members of the committee for the opportunity to testify on Arts Education and the activities of the John F. Kennedy Center for the Performing Arts in support of the reauthorization of the Elementary and Secondary Education Act.

As the national center for the performing arts, the Kennedy Center is mandated by Congress to be a leader in performing arts education and policy. The Center's Education Department serves this mandate by commissioning, creating, and touring performances for students, teachers, and families; offering professional development

opportunities in the arts for teachers; creating education programs for adults using the Center's artistic resources;

developing model programs for use by other performing arts centers and schools; providing career opportunities and professional training for young artists; developing and encouraging national and community outreach programs; and serving as a clearinghouse for arts education on a national level. The Center works as both pioneer and partner with other performing arts institutions, educators and schools, legislators, parents, and community and business leaders.

The Kennedy Center's programs in the arts in education reach more than 4.5 million people across the United States each year and are at work in all 50 states.

The Kennedy Center also serves as the local performing arts center for the metropolitan Washington area and with that comes the responsibility to serve as an arts education resource for the surrounding community and its schools.

PROFESSIONAL DEVELOPMENT OPPORTUNITIES FOR TEACHERS AND PERFORMING

ARTS CENTERS AND SCHOOLS: PARTNERS IN EDUCATION

Since 1976, the Kennedy Center has offered educational programs for teachers in partnership with 14 Washington metropolitan area school systems. The program features performance-based and participatory workshops using nationally recognized teaching artists that help teachers bring the arts into their classroom and their curriculum. Participating teachers are eligible for in-service and graduate credit through participating school systems and universities. This program serves as a model for professional development programs for teachers across the country.

In 1991, as an outgrowth of the Kennedy Center's work in professional development for teachers, the Center initiated the Performing Arts Centers and Schools: Partners in Education program which is designed to provide information about professional development opportunities for teachers to communities across the country. The program assists performing arts centers and presenting organizations throughout the nation develop and expand educational partnerships with their local school systems with a special emphasis on the professional development of teachers. Kennedy Center staff provides in depth training and ongoing consultation to teams regarding planing events, designing workshops collaboratively with artists, evaluating events, partnering with school systems to create workshops that meet teachers' needs, and other topics. In 1992, this program was awarded the Association of Performing Arts Presenters' Dawson Award that recognizes innovative and successful projects.

These programs are based on the belief that educating teachers is an essential component of any effort designed to increase the artistic literacy of young people. Currently, 80 communities in 41 states participate in the program. Partnership teams consist of a representative of a performing arts center/presenting organization and a representative of a neighboring school system. In the last year teams participating in PACES offered more than 400 workshops, including many developed by the Kennedy Center, that served nearly 15,000 teachers in their communities.

IMAGINATION CELEBRATION ON TOUR

A newer and growing tradition is the Kennedy Center's IMAGINATION CELEBRATION on Tour. Touring presentations have included Center productions: Alice in Wonderland, directed by actress Pat Carroll; The Red Badge of Courage, directed by actor Richard Thomas; John Steinbeck's The Pearl, Hans Christian Andersen's The Snow Queen and Judy Blume's Tales of a Fourth Grade Nothing. Through its touring, the Kennedy Center's Youth and Family Programming has earned a nationwide reputation for presenting performances and educational activities of high quality. Audiences respond with enthusiasm to these entertaining productions which exemplify the inherent educational value of the performing arts.

The Kennedy Center's IMAGINATION CELEBRATION on Tour this season brought three productions to 79 cities across the country for more than 200 performances. The Center's commissioned productions of Tales of a Fourth Grade Nothing, Little Women, and The Nightingale were enhanced and supported by high quality performance materials, Cuesheets, and professional development workshops for teachers that were available to presenters to provide an in-depth introduction to the performing arts and extend the performance experience into the classroom. For those unable to attend workshops, additional curriculum materials and other information about each of the productions were made available on the Kennedy Center's IMAGINATION CELEBRATION on Tour web site. Teachers and students could find

information about the author, learn about the actors and behind the scenes of the production, and teachers found resources to use in connection with the shows.

ARTSEDGE: THE NATIONAL ARTS & EDUCATION INFORMATION NETWORK

ArtsEdge is an interactive communications network designed to provide practical, easy-to-access information on arts education that can be put to use in the classroom and at home. The ArtsEdge site receives approximately 17,000 hits a day. This web site, a pilot project supported by special funding from the U.S. Department of Education and the National Endowment for the Arts, is on the cutting edge of technology and has become an invaluable tool for teachers and students. It offers anyone who has access to the Internet the wealth of the Kennedy Center's education programs as well as resources from other arts and cultural organizations across America and the world. Interactive discussions with artists for students, a forum for teachers to work with other teachers in the development of curriculum, and a database of successful lesson plans for incorporating the arts into curriculum are just a few of the resources available. ArtsEdge brings worldwide resources to every teacher and student and allows teachers and students to share their discoveries through the creation, experience and interpretation of the arts. ArtsEdge needs to be sustained and promoted to ensure that all teachers are aware of it as a resource for arts education information and to enable its ongoing development as a tool for artists, educators, and students.

KENNEDY CENTER ALLIANCE FOR ARTS EDUCATION NETWORK

Behind everything we do at the Kennedy Center is the firm belief that the arts are essential to a child's complete education and the Kennedy Center's Alliance for Arts Education Network (KCAAEN), comprised of 45 independent state organizations, operate in partnership with the Center to work for the inclusion of the arts in every child's education at the state and local level. The program brings together educators, community leaders, arts organizations, and concerned citizens to plan and implement programs designed to promote a quality education through the inclusion of the arts in school curriculums. KCAAEN participants are active in 45 states, accomplishing its goals from professional development opportunities for teachers to creating model arts education programs in schools. From its national office at the Kennedy Center, KCAAEN ensures the exchange of arts education information and recognizes the achievements and contributions of notable organizations and individuals to the mission of arts education.

STUDENT ARTISTIC TRAINING PROGRAMS

The Kennedy Center not only works with teachers and their students in the classroom, it also provides unique opportunities for artistic training for talented students, our next generation of artists.

Exploring Ballet with Suzanne Farrell1

"Exploring Ballet with Suzanne Farrell" is a three-week intensive national summer ballet course led by the legendary Suzanne Farrell for advanced level ballet students ages 14–18. It has become a model for the Kennedy Center's approach to professional training on a national level. Because this program is the sole opportunity for students to study with Miss Farrell, the Kennedy Center provides an extremely valuable opportunity because of the unique quality of the teaching and the wisdom she imparts. This program could not be readily duplicated at other locations but demonstrates how exemplary artists can contribute to the development of exceptional students and the opportunity for institutions to develop unique relationships with legendary American artists. The institutional relationship with Miss Farrell which grew from the success of this program continues as Miss Farrell is currently assembling a company including young dancers that the Kennedy Center will tour across the country this fall.

National Symphony Orchestra Apprenticeship and Training Programs

The National Symphony Orchestra (NSO) annually offers apprenticeships and scholarships for advanced music students, including a high percentage of students from minority groups. A year-round full-scholarship program for serious music students, the NSO Youth Fellowship offers intensive orchestral training. This is a monitored, performance-oriented program that develops and encourages young musicians to become the orchestral musicians of the future. The NSO Young Soloists' Competition recognizes the talent of young musicians with each winner offered a solo performance opportunity with the NSO. Annually, area youth participate in Youth Orchestra Day, during which selected members of area youth symphonies

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share music stands with NSO members in a special rehearsal. Talented young minority string players are recruited from across the country as part of the Minority String Initiative. These students participate with another group of nationally auditioned orchestral music student in the three week Kennedy Center Summer Music Institute (SMI). Through SMI, they receive lessons with an NSO musician, perform chamber music coached by NSO members, perform in the SMI orchestra, and participate in various music classes and other enrichment activities at Kennedy Center.

The Kennedy Center Dance Theatre of Harlem (DTH) Community Dance Residency

This dance initiative introduces classical ballet to metropolitan Washington students through lecture/demonstrations, workshops, live performances, and ongoing training experiences. Coordinated by the Kennedy Center's Education Department, the program has three community partners—the Duke Ellington School of the Arts (Washington, DC), the Robert E. Lee Recreation Center (Alexandria, VA), and the Suitland High School for the Visual and Performing Arts (District Heights, MD). There is an eight-class training opportunity for approximately 185 youngsters between the ages of eight and 15 at three community sites and an intensive 16-class series for approximately 80 beginning, intermediate and advanced students at the Kennedy Center. Principal dancers and teachers from the DTH School teach the classes. Prior to the selection process for the training program, the DTH School Ensemble presents a series of lecture/demonstration performances in each community. These performances have reached an audience of approximately 28,000 students and their families since it began in the fall of 1993. This model has been replicated in other communities through the DTH Dancing Through Barriers program, demonstrating that national performing arts organizations can become exceptional local resources for education in the arts.

Students from the Washington area participating in this program have been selected to go to New York for additional training with the Dance Theatre of Harlem, participate in their Dancing through Barriers program, and secured positions in the Dance Theatre of Harlem and other professional dance companies, like the Alvin Ailey Dance Company.

Kennedy Center American College Theater Festival

The Kennedy Center American College Theater Festival (KC/ACTF), an annual national competition for university and college students and faculties, produces entertaining and instructional festivals at the state, regional, and national level. In 31 years, more than 16 million theatergoers have attended approximately 10,000 festival productions nationwide. Designed to encourage national excellence in acting, theatrical design, directing, and playwriting, the festival has played an important part in nurturing and developing the careers of such well-known theater professionals as Broadway playwright Lee Blessing (A Walk in the Woods), actress Sheryl Lee Ralph (Dreamgirls, Designing Women), singer/actor Mandy Patinkin (Evita, Sunday in the Park with George), and Matt Williams (The Cosby Show, Roseanne, Home Improvement). Nationally, the festival has inspired and honored the artistry of more than 400,000 students across America and assisted young talent in making the transition from the academic to the professional stage. In addition to exceptional instructional workshops for students and professors, scholarships and showcasing opportunities, the KC/ACTF provides fellowships for talented writers, critics, and designers to work and to learn along side some of the nation's most accomplished theater artists and technicians.

VISITING ARTIST PROGRAM

In addition to presenting and producing a season of performances especially for young people, the Kennedy Center Education Department develops special events for students that feature the performing companies and artists performing on Kennedy Center's main stages. Students and teachers have the opportunity to attend dress rehearsals, discussions with artists, lecture/demonstrations, and master classes. All presentations are supported by the Center's nationally recognized performance guides, Cuesheets, received in advance of each event. Other presenters across the country have modeled their materials on Cuesheets through the use of the "Giving Cues," the Kennedy Center's primer on the development of quality education materials.

Regularly scheduled events include lecture/demonstrations and dress rehearsals presented by dance companies such as Dance Theatre of Harlem, American Ballet Theatre, the Joffrey Ballet, and Ballet Tech. Actors performing in the Kennedy Center's theater series present pre- and post-performance discussions and workshops designated especially for high school student groups. Master classes in dance and

music are presented each fall and spring and feature principal dancers, ballet company artistic directors, and internationally-known musicians.

Visiting Artists programs, featuring Kennedy Center artists, are also presented in schools and at community sites throughout the season. Visiting artists have given lectures and demonstrations in classrooms in the District, Maryland and Virginia. This season, 22 artists performing at the Kennedy Center presented in schools and served more than 16,000 students.

MODEL COMMUNITY OUTREACH INITIATIVES

Through community partnerships and collaborations with major performing companies and artists, the Kennedy Center Education Department's community education/outreach initiatives provide culturally diverse communities with extended performance and training opportunities for the general adult public and student populations. These programs, developed locally by the Kennedy Center, are designed to demonstrate how partnerships among artists, cultural institutions, school districts, local governments, and the general community can result in high quality artistic and educational events that strengthen the fabric of local communities across the country. The models are documented and disseminated through print and electronic media as well as through hands-on workshops and training seminars.

DC Public School System (DCPS) Partnership Initiative The Kennedy Center continues to strengthen its relationship with the DC. Public School System, through the development long-term in-depth school partnerships to provide students and faculty with access to the performing arts and the ability to track the effectiveness of the performing and visual arts in education. Students attend performance series at the Kennedy Center and selected artists provide in-school lecture/demonstration performances at partnership schools. Additionally, these schools receive multiple visits by a National Symphony Orchestra ensemble during the year. Artists and teachers collaborate to develop curriculum centered artist residencies to enhance units of study. Through the residency component, students experience the performing and visual arts in a manner that will have a lasting impact on their learning. Participating schools host six-week, semester or year-long residencies that provide an in-depth exploration of an artistic discipline connected to a specific theme. Teachers and administrators benefit through participation in professional development activities, designed by the Kennedy Center's Professional Development Opportunities for Teachers Program, providing valuable tools for teachers to integrate the arts into their teaching and learn more about an art form.

KENNEDY CENTER/PRINCE WILLIAM COUNTY TELEVISION

PERFORMING ARTS SERIES

A national model for the delivering of performing arts education via technology is the Kennedy Center/Prince William County Television Performing Arts Series, a series of live and interactive educational programs featuring Kennedy Center artists broadcast through the Prince William County Public Schools Media Network over educational TV cable channels to school districts locally and across the country.

This season, Kennedy Center artists performed and participated in specifically designed interactive discussions and performances with students from more than 2,500 public schools in 84 school districts across the country through these broadcasts. Currently this service is by subscription through the Prince William County Schools and with increased funding, this series could be available to every classroom in America, reaching millions of students nationwide.

IMAGINATION CELEBRATION NATIONAL SITES

The Kennedy Center IMAGINATION CELEBRATION national sites program represents community-based partnerships that celebrate and showcase the work of young people in the arts through performing arts festivals. The IMAGINATION CELEBRATION program, developed around year-round, community-wide partnerships among artists, schools, cultural institutions, businesses, and local governments, reaches more than 500,000 young people and their families at the five national sites: Fort Worth, TX; Dallas, TX; Orange County, CA; Colorado Springs, CO, and Albany, NY, serving communities throughout New York state.

NATIONAL SYMPHONY ORCHESTRA AMERICAN RESIDENCIES FOR THE

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The National Symphony Orchestra American Residencies for the Kennedy Center is another example of the power of bringing world class artists into communities and classrooms across the country. For the past seven years, the National Symphony Orchestra (NSO) has traveled to different states for an extended residency. During these residencies, the NSO, in cooperation with a state arts council and local arts presenters, participates in more than 100 concerts, chamber performances, and educational outreach activities in communities large and small. During such extended residencies the NSO performed a full orchestra concert in a high school gym in Kalispell, Montana; NSO musicians visited the Eskimos in the upper reaches of Barrow, Alaska to learn more about their musical traditions in an artistic exchange; the NSO worked side-by-side with members of the New Orleans Symphony in a benefit performance in support of their orchestra; NSO musicians offered master classes in Maine which were broadcast throughout the state through the University of Maine's distance learning network; and most recently returned from Mississippi where the brass principals of the NSO performed a free chamber concert at a historic train depot in Meridian.

CONCLUSION

The U.S. Department of Education and Congress have made an investment in the Kennedy Center, which the Center has matched with private funding from corporations and foundations. Every American should have high-quality opportunities to be educated in all of the arts. Such an education should occur both in and out of classroom settings as part of an ongoing learning process for all individuals, including those with special talents or needs. The Kennedy Center success in creating model programs was recently noted at a meeting of the Arts Education Partnership, a private, nonprofit coalition of education, arts, business, philanthropic, and government organizations that demonstrates and promotes the essential role of arts education in enabling all students to succeed in school, life, and work. They recognized 23 model arts partnership programs that improved learning in schools. Of those, 13 were affiliated with the Kennedy Center Education Department. I am proud that your investment in the Kennedy Center provides a return that reaches into communities in all 50 states and offers everyone access to the education resources of the national center for the performing arts. The Kennedy Center with other national arts and education organizations will continue to transform teaching and learning through the unique and essential combination of certified arts specialists, general classroom teachers and exceptional artists and arts organizations harnessing these resources to create arts literacy across America.

Thank you again for the opportunity to testify and I would be happy to answer any questions from the committee.

The CHAIRMAN. Mr. Durante.

Mr. DURANTE. Mr. Chairman and distinguished members of the committee, I would like to thank you for the opportunity to testify on arts education for the reauthorization of the Elementary and Secondary Education Act.

As arts supervisor for the Arlington Public Schools in Virginia, I am fortunate to be a part of a school district whose commitment to arts education was recognized by the President's Committee on the Arts and Humanities in their recently released report, "Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education." It is also an asset to the school system to be in a community that has a performing arts center of the stature of The Kennedy Center.

The Center's national leadership in the fields of arts education, especially in professional development opportunities for teachers, has benefited our school district and goes well beyond field trips to The Kennedy Center for student performances.

The Kennedy Center has long offered local Washington teachers the opportunity to attend professional development workshops and to bring students to quality performances for young people.

Recently, Arlington County Public Schools entered into a formal partnership agreement with The Kennedy Center that expanded the opportunities for professional development for Arlington arts specialists and classroom teachers. Educating teachers is an essential component of any effort designed to affect the artistic literacy of young people. Teachers make daily decisions about their instructional strategies and convey to students their feelings and beliefs. However, the education of most teachers includes only minimal arts training or experience. As a result, many teachers do not understand the potential for incorporating the arts into classroom life. The partnership between The Kennedy Center and the Arlington Public Schools is dedicated to changing that.

To kick of this past school year, The Kennedy Center hosted 145 Arlington arts education teachers for a day of arts in education activities that included an address by the superintendent of our school system, Dr. Robert G. Smith, who renewed his support for arts education and the Kennedy Center partnership. Derek Gordon, The Kennedy Center's Vice President of Education, offered the commitment of The Kennedy Center and its resources to the professional development of Arlington teachers. This leadership and enthusiastic support for arts education is truly inspiring.

Teachers then spent the day in mini workshops that focused on dance, storytelling, and learning about the arts education resources available on ArtsEdge, The Kennedy Center's national arts and education information network on the internet. They were also given formal presentations on professional development workshops and other opportunities that would be available to these teachers during the upcoming school year.

The Kennedy Center's commitment has opened the door for teachers throughout the school district to make connections with nationally and internationally recognized workshop presenters. they have learned more creative methods of instruction to teach their students the arts and other academic subjects. The result is that more teachers are better prepared to use the arts in their classroom, and more students have the opportunity to learn through the arts.

The Kennedy Center also benefits from this partnership. In working with the Arlington teachers, the Center has observed and learned from their professional experiences. This association offered the Center new resources from which to draw. One Arlington teacher, recognized for her talent and skill as a presenter, has been asked to participate in the Center's professional development workshops for teachers and will be trained by The Kennedy Center to be one of their national workshop presenters.

The collaboration with The Kennedy Center has renewed the edge of professionalism in Arlington teachers, pushed them to a higher level of development, and improved their teaching strategies. Teachers are benefiting from the Center's ability to tailor its workshops and to address the curriculum of the Arlington Public Schools and to assist in the implementing of the Virginia State Standards of Learning.

The Arlington partnership has given The Kennedy Center access to the teachers of an entire school system, which in turn has enabled the Center to make an impact throughout the schools rather than working through the system one teacher at a time.

The Kennedy Center is also working with Arlington teachers to create model curricula for arts education and incorporating the arts in teaching other academic disciplines. These efforts will be published on ArtsEdge to be available for the national community of arts educators and artists that use ArtsEdge as a tool and resource in their classroom. Arlington teachers who have their curricula published will receive credits toward the renewal of their teaching certificates.

In addition to the arts education resources of The Kennedy Center now available to Arlington teachers, our system is a member of the Center's national network of performing arts centers and schools. This network of 80 teams from across the country benefits not only from its relationship with The Kennedy Center but also from each other in the exchange of ideas, resources, and successful practices.

The investment of The Kennedy Center in the Arlington County Public Schools is beneficial to its teachers and students because it has raised the level of interest, awareness, and participation in arts education. The Kennedy Center gains from in-depth partnerships with the Arlington Public Schools, the experience of implementing a professional development program for teachers in arts education to make a direct impact on teacher performance in the classroom.

From the lessons The Kennedy Center learns in this partnership, it can create new models and resources which in turn can be shaped with its partners across the Nation to ensure that successful practices can be disseminated to classrooms throughout America.

I appreciate the committee inviting me to testify on arts education, and I would be happy to answer any questions you may have.

The CHAIRMAN. Thank you very much, Mr. Durante.

[The prepared statement of Mr. Durante follows:]

PREPARED STATEMENT OF TOM DURANTE

Mr. Chairman and distinguished members of the committee, I would like to thank you for the opportunity to testify on Arts Education for the reauthorization of the Elementary and Secondary Education Act.

As Arts Supervisor for the Arlington County Public Schools in Virginia, I am fortunate to be a part of a school district whose commitment to arts education was recognized by the President's Committee on the Arts and Humanities in their recently released report "Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education." It is also an asset to the school system to be in a community that has a performing arts center of the stature of the Kennedy Center. The Center's national leadership in the field of arts education, especially in professional development opportunities for teachers, has benefited the school district and goes well beyond field trips to the Kennedy Center for student performances.

The Kennedy Center has long offered local Washington teachers the opportunity to attend professional development workshops and to bring students to quality performances for young people. Recently the Arlington County Public Schools entered into a formal partnership agreement with the Kennedy Center that expanded the opportunities for professional development for Arlington arts specialists and classroom teachers. Educating teachers is an essential component of any effort designed to effect the artistic literacy of young people. Teachers make daily decisions about

instructional strategies and convey to students their feelings and beliefs. However, the education of most teachers includes only minimal arts training or experience. As a result, many teachers do not understand the potential for incorporating the arts into classroom life. The partnership between Kennedy Center and Arlington Public Schools is dedicated to changing that.

To kick-off this past school year, the Kennedy Center hosted 145 Arlington arts education teachers for a day of arts in education activities that included an address by the superintendent of Arlington County Public Schools, Dr. Robert G. Smith, who renewed his support for arts education and the Kennedy Center partnership. Derek Gordon, Kennedy Center's Vice President of Education, offered the commitment of the Kennedy Center and its resources to the professional development of Arlington teachers. This leadership and enthusiastic support for arts education is truly inspiring.

Teachers then spent the day in mini-workshops in dance, storytelling, and learning about the arts education resources available on ArtsEdge—the Kennedy Center's national arts & education information network on the Internet. They were also given formal presentations on the professional development workshops and other opportunities that would be available to them during the coming school year.

The Kennedy Center commitment has opened the door for teachers throughout the school district to make connections with nationally recognized workshop presenters. They have learned more creative methods of instruction to teach their students the arts and other academic subjects. The result is that more teachers are better prepared to use the arts in their classroom, and more students have the opportunity to learn through the arts.

The Kennedy Center also benefits from this partnership. In working with the Arlington teachers the Center has observed and learned from their professional experiences. This association offered the Center new resources from which to draw. One Arlington teacher, recognized for her talent and skill as a presenter, has been used for the Center's local professional development workshops and will be trained by the Kennedy Center to be one of their national workshop presenters.

The collaboration with the Kennedy Center has renewed the edge of professionalism in Arlington teachers, pushed them to a higher level of development, and improved their teaching strategies. Teachers are benefiting from the Center's ability to tailor its workshops to address the curriculum of the Arlington schools and to assist in the implementing of the Virginia, State standards of learning. The Arlington partnership has given the Kennedy Center access to the teachers of an entire school system, which in turn has enabled the Center to make an impact throughout the schools rather than working through the system one teacher at a time.

Kennedy Center is also working with Arlington teachers to create model curriculum for arts education and incorporating the arts in teaching other academic disciplines. These efforts will published on ArtsEdge to be available for the national community of arts educators and artists that use ArtsEdge as a tool and resource in their classroom. Arlington teachers who have their curriculum published will receive credits toward the renewal of their teaching certificate.

In addition to the arts education resources of the Kennedy Center now available to Arlington teachers, our system is a member of the Center's national network of Performing Arts Centers and Schools. This network of 80 teams, from across the country benefits not only from its relationship with the Kennedy Center but also from each other in the exchange of ideas, resource and successful practices.

The investment of the Kennedy Center in the Arlington County Schools is beneficial to its teachers and students because it has raised the level of interest, awareness, and participation in arts education throughout the schools system. The Kennedy Center gains from its in-depth partnership with the Arlington schools the experience of implementing a professional development program for teachers in arts education to make a direct impact on teacher performance in the classroom. From the lessons the Kennedy Center learns in this partnership, it can create new models and resources which can be shared with its partners across the Nation to ensure that successful practices can be disseminated to classrooms throughout America.

Again I appreciate the Committee inviting me to testify on arts education and I would be happy to answer any questions you may have.

The CHAIRMAN. Mr. John Kemp is president and chief executive officer of Very Special Arts, now referred to as VSA.

Mr. Kemp, welcome.

Mr. KEMP. Thank you very much, Mr. Chairman and distinguished members of the committee.

I am honored to be here and pleased to speak with you today about what we have accomplished over the past quarter-century with generous financial support from the United States Congress.

A recent success for VSA arts was our international festival, Art and Soul, held in Los Angeles over Memorial Day weekend. I hope the imagines on the monitor that will flow through my presentation will give you a sense of the creative energy that was generated by bringing over 1,000 participants with disabilities from across the Nation and around the world to Los Angeles. It was powerful.

All the arts—performing, visual, and literary—enhance critical thinking and problem-solving; they promote mutual respect and understanding, they give children valuable academic and social advantages; and they provide youth with artistic outlets that enhance self-expression and independent living skills. These are not just important, they are critical for young children with disabilities.

I will not restate the research that our previous witnesses have already stated about the value and importance of arts education in the lives of all of our youth. It is critical, and I think you have heard well from the previous witnesses.

These facts support the need for arts education and the value of the arts to positively shape the lives of young adults with and without disabilities to become contributing members of our communities and our workplaces.

A strong desire to involve children and adults in the arts and arts education resulted in the birth of VSA arts in 1974. Over the past 25 years, we have taken several important strategic steps to strengthen our mission and broaden our reach, including the creation of a U.S. affiliate network that will serve 4.3 million people across the country this current fiscal year; that is up 20 percent from the previous fiscal year. In the few States where we do not have affiliates, we invest in arts councils and other program providers to implement VSA arts initiatives. VSA arts is able to provide programming nationwide by creating model programs such as our annual Young Soloist Program and Playwright Discovery Program, which facilitate affiliate involvement and present opportunities for program replication around the country.

Through funding provided by the United States Department of Education, we are able to support our affiliates as they carry out national initiatives of VSA arts as well as create their own unique initiatives.

So how does the Federal dollar make a difference at the local level? In the last fiscal year, VSA arts' affiliate network leveraged an additional $10.58 for every dollar of Federal support provided. Generating this additional financial support made it possible for programs to be replicated, for new initiatives to be developed, and for millions of people across the country to reap the benefits of VSA arts programs.

Take VSA arts of New Mexico, for example. In the last fiscal year, this affiliate, working with corporations, foundations, service organizations, and Federal, State, and local arts and education agencies, was able to use its Federal dollars to obtain more than $500,000 in additional funding. This increase in funds enabled VSA arts of New Mexico to provide a wealth of VSA arts programming

that directly served more than 5,000 artists and people with disabilities throughout the State of New Mexico.

To give you an idea of the caliber of programs we are talking about here, let me tell you about just a few more of our State affiliate programs.

VSA arts of Massachusetts has developed the Cultural Access Institute, a program that is being implemented nationwide to train individuals to work with cultural organizations to ensure accessibility for people with disabilities. As a result of this initiative, the Museum of Fine Arts Boston and other cultural venues throughout the State are now completely accessible to all visitors, and the accessibility information has been electronically databased for all computers to use and access across the country.

Last year, our New Hampshire affiliate received recognition for Excellence in Partnership for their work with the New Hampshire Reads initiative, which demonstrates the important role the arts can play in ensuring that all children read well by the third grade.

This summer in the State of Washington, VSA arts is hosting a regional Start with the Arts Institute to train educators who implement this early childhood program. Over the past few years, these institutes have trained thousands of teachers nationwide to use the Start with the Arts program in their classrooms. Start with the Arts is one of our premier programs that gives young children an academic advantage by using the creative and communicative powers of the arts to teach early learning and social skills. Senator Jeffords, I know you have first-hand knowledge of these regional institutes through your participation in a Start with the Arts program in Burlington, VT this past winter.

As a Vermonter, you also have first-hand experience with VSA arts of Vermont, an affiliate that has grown dramatically over the past few years to bring a wealth of arts programming to people across the State.

Through mentoring, grants and other support provide through VSA arts, VSA arts of Vermont was able to work with VSA arts affiliates to develop fundraising tactics and programming ideas that launched them toward phenomenal success.

VSA arts of Vermont was recently recognized with awards in excellence for successfully implementing dozens of new programs, expanding statewide visibility and impact, and enlisting numerous additional financial supporters. Last year, by emphasizing innovative programming with measurable outcomes and effective evaluation methodology, VSA arts of Vermont was able to leverage the Federal funding it received from VSA arts 10-fold to serve over 5,200 people across the Sates. Now it is mentoring other affiliates as well.

I want to tell you a little bit about people who benefit from our programs. Matthew Vollbrecht, whom Senators Kennedy, Dodd, and Harkin recently heard perform at our 25th Anniversary International Night Gala, was the recipient of a VSA arts Young Soloist Award, which led him to become National Youth Ambassador for UNICEF. His mother credits music for Matthew's academic and social success. She says: "Singing has played a part in Matthew's being so well-adjusted. When people meet him, they forget that he is blind."

Matthew is quick to add his feelings about VSA arts: "Most of the performances that I have done nationally or internationally have been through VSA arts—things like performing at The Kennedy Center. Without a doubt, VSA arts has impacted my life through its encouragement of my musical talents."

Then, there is 10-year-old Hope Avery from Iowa, who started dancing in VSA arts' New Visions Dance Project and now takes a mainstream jazz class. This is how she describes her experience: "I have prosthetics. It is nice to dance without them on. It does not hurt to wear them, but sometimes we have to leap, and I do not think I would be able to with my legs on, because they are sort of heavy, and I think they would pull me down. In class, we practice leaping, and we do things by ourselves. I like when we dance really fast. That is fun. Dancing has built up my confidence. My stumps hurt after dancing, but inside, I feel very happy because I have achieved something. I am proud of myself."

On a personal note, I was born without arms or legs below the elbows and knees, and I benefited from an inclusive educational setting in a regular kindergarten classroom right through law school. My mother's passing when I was 15 months old and my father's advocacy with public and private schools in North Dakota, Kentucky, Washington, DC, and Kansas enabled me to develop social relationships and academic opportunities in a real world setting. This also provide my teachers and fellow students with an awareness that I, as a student with a disability, rightfully belonged in every classroom in every school, wherever I was.

VSA arts is creating opportunities for all children to receive the same advantages that I benefited from as well. Through implementing programs that encourage inclusivity and utilize the value of the arts to enhance academic performance, as well as in some instances nurture the unstoppable disability culture that is developing, we not only give our children a jump-start in life, but teach them the importance of appreciation, acceptance, and tolerance.

We have also developed a 3-year strategic plan focused on devoting more resources to strengthening our national affiliate network by providing increased financial and technical assistance to our field, and by establishing partnerships that will broaden and further our reach, such as with the American Association of Museums, the American Occupational Therapy Association, and so on.

With sustained financial support from Congress, VSA arts programs provide millions of Americans with disabilities the opportunity to learn, grow, and achieve. We are dedicated to continuing our mission to promote this growth and achievement by harnessing the creative power of the arts.

Thank you very, very much for the opportunity to appear before you.

The CHAIRMAN. Thank you, Mr. Kemp.

[The prepared statement of Mr. Kemp follows:]

PREPARED STATEMENT OF JOHN D. KEMP

Good morning. Thank you, Chairman Jeffords and members of the Committee for this opportunity to testify. I'm John Kemp, President and CEO of VSA arts, formerly Very Special Arts. I'm pleased to speak with you today about what we have accomplished over the past quarter century with generous financial support from the U.S. Congress.

A recent success for **VSA arts** was our international festival—Art & Soul—held in Los Angeles over the Memorial Day weekend. I hope the images on the monitors will give you a sense of the creative energy that was generated by bringing together over 1,000 participants with disabilities from across the nation and around the world.

All the arts—performing, visual, and literary—enhance critical thinking and problem solving. They promote mutual respect and understanding. They give children valuable academic and social advantages, and they provide youth with artistic outlets that enhance self-expression and independent living skills.

The facts are clear. Studies published in the Journal of Research in Music Education report that elementary school students who participated in music programs score higher in reading, mathematics, language, and overall achievement tests.

Recent reports from The College Board indicate that students who study the arts in high school receive higher S.A.T. scores.

The National Arts Education Center reports that students who participate in studio art courses greatly improve their writing and vocabulary skills.

These facts support the need for arts education, and the value of the arts to positively shape the lives of young adults with and without disabilities to become contributing members of our communities and workplaces.

A strong desire to involve children and adults in the arts and arts education resulted in the birth of **VSA arts** in 1974. Over the past 25 years, we have taken several important strategic steps to strengthen our mission and broaden our reach, including the creation of a U.S. affiliate network that will serve 4.3 million people across the country this fiscal year. In the few states where we don't have affiliates, we invest in arts councils and other program providers to implement **VSA arts** initiatives. **VSA arts** is able to provide programming nationwide by creating model programs, such as our annual Young Soloists Program and Playwright Discovery Program, that facilitate affiliate involvement and present opportunities for program replication across the country. Through funding provided by the U.S. Department of Education, we are able to support our affiliates as they carry out the national programs of **VSA arts**, as well as create their own unique initiatives.

So, how does the federal dollar make a difference at the local level? In the last fiscal year, the **VSA arts** network leveraged an additional $10.58 for every dollar of federal support provided. Generating this additional financial support made it possible for programs to be replicated, for new initiatives to be developed, and for millions of people across the country to reap the benefits of **VSA arts** programs.

Take **VSA arts of New Mexico** for example. In the last fiscal year, **VSA arts of New Mexico**, through working with corporations, foundations, service organizations, and federal, state, and local arts and education agencies, was able to use its federal dollars to obtain more than $500,000 in additional funding. This increase in funds enabled **VSA arts of New Mexico** to provide a wealth of **VSA arts** programming that directly served more than 5,000 people with disabilities throughout the state of New Mexico.

To give you an idea of the caliber of programs we are talking about here, let me tell you about just a few of our state affiliates.

VSA arts of Massachusetts has developed the Cultural Access Institute, a program that is being implemented nationwide to train individuals to work with cultural organizations to ensure accessibility for people with disabilities. As a result of this initiative, the Museum of Fine Arts Boston and other cultural venues throughout the state are now completely accessible to all visitors.

Last year, our New Hampshire affiliate received recognition for Excellence in Partnership for their work with the New Hampshire Reads initiative, which demonstrates the important role the arts can play in ensuring all children read well by the third grade.

This summer in the State of Washington, **VSA arts** is hosting a regional Start with the Arts Institute to train educators who implement this early childhood program. Over the past few years, these institutes have trained thousands of teachers nationwide to use the Start with the Arts program in their classrooms. Start with the Arts is one of our premier programs that gives young children an academic advantage by using the creative and communicative power of the arts to teach early learning and social skills. Senator Jeffords, I know you have first-hand knowledge of these regional institutes through your participation in a Start with the Arts program in Burlington, Vermont this past winter.

And, as a Vermonter, you also have first-hand experience with **VSA arts of Vermont**, an affiliate that has grown dramatically over the past few years to bring a wealth of arts programming to people across the state.

When we first began working to develop an affiliate in Vermont, a very small rural state, we were faced with getting **VSA arts** programming initiatives up and

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running with limited opportunities for matching funds and few people. Through mentoring grants and other support provided through **VSA arts**, **VSA arts of Vermont** was able to work with other **VSA arts** affiliates to develop fund-raising tactics and programming ideas that launched them toward phenomenal success.

VSA arts of Vermont was recently recognized with awards in excellence for successfully implementing dozens of new programs, expanding statewide visibility and impact, and enlisting numerous additional financial supporters. Last year, by emphasizing innovative programming with measurable outcomes and effective evaluation methodology, **VSA arts of Vermont** was able to leverage the federal funding it received from **VSA arts** ten fold to serve over 5,200 people across the state. Now, **VSA arts of Vermont** is serving as the mentor for other state affiliates, so the cycle of knowledge can be shared, the dollars can grow, and the programs of **VSA arts** can continue to blanket the nation.

I know all our affiliates will agree that the real measure of our success can be seen in responses from our program participants. Let me tell you about just a few of the people who, for me, confirm the reason for **VSA arts'** existence.

Matthew Vollbrecht, whom Senators Kennedy, Dodd, and Harkin recently heard perform at our 25th Anniversary International Night Gala, was the recipient of a **VSA arts** Young Soloist Award, which led him to become National Youth Ambassador to UNICEF. His mother credits music for Matthew's academic and social success. She says, "I'm sure singing has played a part in Matthew's being so well adjusted. When people meet him, they forget that he's blind."

And Matthew is quick to add his feelings about **VSA arts**: "Most of the performances that I've done nationally or internationally have been through **VSA arts**—things like performing at The Kennedy Center. Without a doubt, **VSA arts** has impacted my life through its encouragement of my musical talents."

And then there's 10-year-old Hope Avery from Iowa who started dancing in **VSA arts'** New Visions Dance Project and now takes a mainstream jazz class. This is how she describes the experience: "I have prosthetics. It's nice to dance without them on. It doesn't hurt to wear them, but sometimes we have to leap, and I don't think I'd be able to with my legs on because they're sort of heavy, and I think they'd pull me down. In class, we practice leaping, and we do things by ourselves. I like when we dance really fast. That's fun. Dancing has built up my confidence. My stubs hurt after dancing, but inside I feel really happy because I've achieved something. I'm proud of myself."

On a personal note, I benefited from an inclusive educational setting in a regular kindergarten classroom right through to law school. My mother's passing when I was 15 months old and my father's advocacy with public and private schools in North Dakota, Kentucky, Washington, DC., and Kansas both enabled me to develop social relationships and academic opportunities in a real world setting. This also provided my teachers and fellow students with an awareness that I, as a student with a disability, rightfully belonged in every classroom, in every school in the United States.

VSA arts is creating opportunities for all children to receive the same advantages that I benefited from. Through implementing programs that encourage inclusivity and utilize the value of the arts to enhance academic performance, we not only create give our children a jump start in life, but teach them the importance of appreciation, acceptance, and tolerance.

In order to continue to serve people like Matthew and Hope and millions of others, as well as continue our efforts to ensure inclusive classroom environments and effective arts programing for people of all ages, **VSA arts** recently implemented a three-year strategic plan focused on devoting more resources to strengthening our national affiliate network. In addition to providing increased financial and technical support to the field, we are pursuing partnerships that will further broaden our reach.

With sustained financial support from Congress, **VSA arts** programs provide millions of Americans with disabilities the opportunity to learn, grow, and achieve. We are dedicated to continuing our mission of promoting this growth and achievement by harnessing the creative power of the arts. Thank you for your commitment to all the children and adults whom we serve.

The CHAIRMAN. Dr. Benjamin Canada is superintendent of Portland Schools in Portland, OR. Welcome. We are pleased to hear from you; I understand you have some good news for us.

Mr. CANADA. Good morning, Mr. Chairman and members of the committee. I think that I do, and I am very excited and happy and proud to be here this morning.

I can tell you that from both my personal experiences and my 31 years of professional experience in education covering eight different States, the last decade of which has been as superintendent of schools in Jackson, MI, Atlanta, GA, and now, Portland, OR, that from my perspective, arts education is in fact the bedrock for keeping democracy alive in our Nation today.

An arts education allows a child's imagination to be stirred so that he or she will dream; it instills the confidence in them to let them believe; it encourages them to set goals; and it helps them to develop the skills to make their dreams reality.

Born in 1944 in the Delta of Louisiana, which was very segregated and full of cotton and timber and mosquitoes, I can tell you that it was because of the arts that I had the opportunity to move beyond the arena of segregation, because there were teachers who believed in high standards and high expectations and that you ere expected to be involved in band, in choir, and in drama, and that in church and other things, you had to also speak.

Because of that, at an early age, I began to realize that there were dreams for which I could set goals and that I could be successful. Those dreams led me to college and to decide that I wanted to work with children with disabilities. So I got a degree in special education. I then decided that I wanted to be not only a teacher but an administrator, and ultimately, I became a superintendent of schools.

Probably the most influential position that I have had in the ability to influence others to push for higher standards, higher expectations for children, regardless of where they are born, where they live, or where they happen to go to school, is that of superintendent of schools.

My most recent experience has been in Portland OR, where I am now. For 9 years in a row, they have experienced significant cuts. When I arrived, I made it very clear as a finalist in the position for superintendent that I would not accept the position unless the business community was willing to step up to the plate and join the board of education to reinstill and reinfuse the arts back into Portland Public Schools.

They made that commitment, and I am happy to tell you that we are in fact seeing a rejuvenation of the commitment to help all children have access to the arts. I can give you the example of a young lady who was at the time 15 years old, Jennifer Fletcher, who, because she had been exposed to the arts at an early age, felt that it was not right for young children not to have access to the arts. This past year, she organized a concert that raised over $100,000. She and a group of students have gotten together and written proposals which are now funding arts programs in 22 schools in Portland to the tune of $71,300. She still has a little more left. I meet with a group of students ever Thursday morning at 6:30 a.m. We started out 1 day a month, then 2 days a month, and now it is every Thursday morning at 6:30—and we talk about issues that deal with the budget for Portland Public Schools. One student who is now a junior in high school, looking at the budget for the elementary schools said, "This is odd. I notice that in every school where they are spending some of their money on the arts, the academic performance of the students is up, regardless of the socioeconomic

background of the students. And in those schools where they do not spend money on the arts, where they are spending it all on reading and math and the' basic skills,' the academic performance of students is not up. There is something wrong with this picture."

That gives me great courage to be able to say to you that the youth of America have a desire not only to participate in the arts, but to be able to share what they have learn and been given exposure to, to help others have that same kind of experience.

I will also tell you that in Portland as well as in Atlanta, I have had the opportunity to see the arts rise again. One project that both Portland and Atlanta are involved in is Youth Arts. I will tell you that when you get units like the Department of Justice, the National Endowment for the Humanities, and local arts groups coming together and putting together successful practices, communities have something they can work with. This is a program that looks at what is happening after school. The students who have participated in this program have reduced their after-school crime activity.

Another piece that is very successful for us has been Gaining the Arts Advantage. This is a document of proven successful practices across the country. This is the kind of thing that needs to be reproduced and shared with my colleagues as superintendents across this country. It works.

I will also say to you that you must practice what you preach. I left Portland last night at 9:55 p.m., from a school board meeting. On the cover of every school board agenda is a piece of student art work. So we practice what we preach. A group of fourth-graders presented me and the board with copies of a piece that they had done. This is "Portland Water Works: Art and Engineering," all written and illustrated by students. They have signed their pieces.

What I am trying to tell you is this. It does not matter if you were born in rural America, urban America, or suburban America. The arts in any form—and students should have access to individual disciplines as well as having access to the arts across disciplines—is the fabric of this country that allows one to be creative, to think, to be humanistic, and to keep democracy alive.

I have eight recommendations in my written testimony. I will not go through those, obviously.

The CHAIRMAN. I will.

Mr. CANADA. I would encourage you to do that, Senator.

I am honored and proud to be here to say to you that the arts are alive and well, and the children of America are alive and well and counting on you. They can point with pride to certain things. They view certain things with alarm right now, but they have hope in you and the other members of the committee, that you will keep arts alive in all schools regardless of where the children are.

Thank you for this opportunity to speak.

The CHAIRMAN. Thank you very much, Dr. Canada.

[The prepared statement of Mr. Canada follows:]

PREPARED STATEMENT OF BENJAMIN 0. CANADA, PH.D.

Good morning Mr. Chairman and Members of the Committee. I can tell you that from both my personal experience and my 31 years of professional experience in education—the last decade of which has been as superintendent of schools in Jackson, MI, Atlanta, GA, and now Portland, OR—arts education is the bedrock for

keeping democracy alive in this country today. An arts education stirs children's imaginations to Michael H. Jordan dream, instills the confidence to let them believe, encourages them to set goals, and helps them develop the skills to make their dreams a reality.

Arts Education and Democracy

Without a well-educated populace, the tenets of democracy will not be met. Democracy is based on uniting us under a shared vision and a common viewpoint, thus creating a civil society that enables citizens to get along with each other. Moreover, the arts enable citizens to understand, interpret and develop laws with a more humanistic perspective. In my opinion, the cradle for providing the education that is essential to maintaining our democracy lies in a comprehensive strategy of integrating high-quality arts education comprised of all artistic disciplines into every child's life for a complete education. Public schools have the responsibility for educating all of our citizens and not just a select few. Harvard professor Dr. Howard Gardner's theory of "multiple intelligences" tells us that children learn and process information in many different ways and that the arts access more of these pathways to learning.

When we consider what a good education entails, immediately such things as math, science, reading, writing and spelling come to mind. These subjects are critical, but when left alone without the support of a good value system—the ability to work both independently and collaboratively, the ability to think creatively and to imagine a better world—these subjects will not stand the test of a well-educated citizen. These subjects are not able to shape productive citizens neither in normal times nor in crisis situations.

From cave men using drawings to depict daily life to the songwriter Katherine Lee Bates who penned the words to America the Beautiful, these artists relied upon that part of the human soul that the arts nourish to convey to others the meaning and value of their personal experiences. When one hears these words: "Oh beautiful for spacious skies for amber waves of grain for purple mountains majesties above the fruited plains " there is no question that each can conjure up visual images that rely upon math, to describe the spacious skies and huge majestic mountains; dance to describe the flowing amber waves of grain; and colors that one learns at home or in kindergarten to paint the purple mountains. Katherine Lee Bates was an educator who used the arts to create one of America's best-loved poems that is now memorized by millions of Americans in song. For the last 100 years, this song has united the citizens of this country under an artistic vision of America, one that fills us with a gratifying sense of pride, patriotism and equality.

The making and appreciation of this song by millions of Americans is but one example of what we innately know about the power of the arts and what has now been backed-up by authoritative studies. According to research conducted by the University of Minnesota's Children, Youth and Family Consortium, the arts have been proven to be a powerful tool in engagement and imagination; a stimulus for memory and understanding; and an avenue for developing a child's competence and self-expression. Moreover, infusing the arts into instruction in the other content areas has been shown to be an effective tool for raising student achievement.

National Picture of Arts Education

While in the last five years, we have been encouraged by the 47 states and many school districts that adopted curriculum frameworks or standards for the arts; we still have much work ahead of us. Our nation as a whole is still woefully negligent of actually providing a comprehensive arts education curriculum in each of the disciplines for our children. Too few schools have established student assessments and mandatory competency standards as a requirement of graduation. U.S. Secretary of Education Richard Riley recently called the lack of adequate arts education in the nation's schools "inexcusable." I must agree. And based on the 1998 results of the National Assessment of Educational Progress in the arts, it appears he is right. That is why I want to join First Lady Hillary Rodham Clinton in her crusade, and I'm sure yours as well Mr. Chairman, in a call to action "to bring the arts back into every school in America."

School-wide strategies that infuse the arts into all forms of academic content provide motivation for students and linkages of understanding across the curriculum. The mathematics of music, painting and sculpture; the biology and anatomy of dance; the history and culture of artifacts; the use of language in poetry; and the chemistry of photography are examples of how the arts make knowledge come alive for our students. A comprehensive arts education should include both learning the arts themselves as well as using them to better teach the other subject areas.

On the other hand, we are beginning to have some growing examples of state and local governments taking unprecedented initiatives to fully integrate arts education into the basic curriculum of public schools. For instance, the State of Oregon and

the Portland Public Schools have included the arts in our educational standards for all students. This includes common curriculum and grade level benchmarks for all students and a requirement that districts assess student performance in order to certify mastery of these standards. Citizens of our state and local community will no longer allow the arts to be considered supplementary or elective in the standard curriculum. Arts education is now considered a standard component of the comprehensive curriculum for all students in Portland, and I believe this should be true in every state and local community in our nation.

I recently served as an Arts Advisory Committee member for a benchmark report released this year by The President's Committee on the Arts and the Humanities and the Arts Education Partnership, entitled Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education. In this report, a copy of which I have supplied to each member of the Committee this morning, we have carefully documented examples of how school districts in 91 diverse urban, suburban and rural communities in 42 states across America have uniquely integrated the arts into the standard curriculum by using a comprehensive strategy in, not just schoolwide, but rather, district-wide efforts.

The Gaining the Arts Advantage report synthesized commonalities of success among these 91 school districts and found the following central theme:

The single most critical factor in sustaining arts education in schools is the active and collaborative involvement of influential segments of the community in shaping and implementing the arts policies and programs of the district.

Who do we mean by influential segments of the community? School districts broadly define community to include parents and families, artists, arts organizations, businesses, local civic and cultural leaders and institutions. Throughout this report, you will see dozens of examples from Atlanta, GA to Chittendon South, VT of where members of a community begin their successful campaign efforts to restore high-quality, sequential arts education back into the schools by realizing first the schism that existed within their community: while the arts were embraced and supported throughout the community, this basic value was not reflected within the school system. Addressing this inexplicable schism is one of the reasons it is so important to applaud the unprecedented national public service awareness campaigns that are beginning to provide the connective tissue to help communities realize that their appreciation of the arts needs to be reflected also in their school systems. National broadcasters have donated several millions of dollars of valuable prime time air to build public awareness and community support for arts education through such campaigns as CBS Is The Arts Enrich Us All and Bravo Network's Start Smart.

Community Arts Partnerships

If arts education is the bedrock of democracy, then community arts partnerships are the key to empowering this vision. We need to do a better job of encouraging local partnerships and collaborations to begin restoring arts education back into the schools. No teacher, principal, or superintendent can accomplish this on his or her own. Nor can the arts and business community force it upon the schools. As we've seen documented over and over again, the only way arts education can successfully be integrated into the core curriculum of our public schools in order to round out a complete education is through community arts partnerships.

What do I mean by community arts partnerships? Analogous to the collaborative work of the Arts Education Partnership, which was originally spearheaded and funded at the national level by the U.S. Department of Education and the National Endowment for the Arts, we need to aggressively replicate this initiative at the local level among local school boards, superintendents, businesses and foundations, elected officials, local arts agencies and cultural institutions. The Arts Education Partnership is a coalition of national education, arts, business, philanthropic, and government organizations that demonstrate and promote the essential role of arts education in enabling all students to success in school, life and work. For instance in Portland, the public schools have partnered with several groups to help us achieve our arts education programmatic and funding goals, including the Regional Arts and Culture Council; the Portland Public School Foundation, Young Audiences, the Leonard Bernstein Center Project and many other local arts organizations and corporate partners. We need support these kinds of local coalitions around the country so that we can get arts standards and assessments adopted by local school districts.

I believe that community-based arts organizations are crucial in our efforts to restore high-quality, sequential arts education programs back into the schools. Exposure to and participation in professional artistic performances and exhibitions—the practical application, if you will—both in-school and after-school is critical to closing the loop to a comprehensive arts education for our children. Of course, community arts partnerships can only supplement, but never supplant, the important classroom

instruction in schools by arts specialists. In my opinion, children need both, neither one alone would fulfill the objectives of a comprehensive arts education. Local and state arts agencies and community-based arts organizations have truly come to embrace the fact that ensuring arts education in the public schools is also part of their mission." We just need to do a better job of providing these influential segments of the artistic community and school districts with the tools, research, best practices and funding support to establish or replicate successful partnerships so they can provide a comprehensive arts education in each of their communities for children and adults, alike. Research clearly indicates that the quality of arts education of school children today will directly impact the make-up of arts audiences tomorrow.

Why Businesses Care About Arts Education

I recently had the opportunity to participate in Americans for the Arts' National Youth Arts Forum in Atlanta earlier this month, where I heard representatives of the business and technology community masterfully articulate why an arts education is critical to the future of their businesses and to the economy of our nation. I'd like to share with you now some of these comments.

GE Fund's Program Manager and Comptroller Jane Polin stated, "To develop future leaders, we need to encourage the development of broad abilities beyond technical skills. We see a tremendous need for workers who are creative, analytical, disciplined, and self-confident. We need workers who can solve problems, communicate ideas, and be sensitive to the world around them. And at the GE Fund we believe that hands-on participation in the arts is one of the best ways to develop these abilities in all young people."

We all remember how the Mars Pathfinder captured the world's attention with images of Mars and the groundbreaking inventions created by NASA and Jet Propulsion Laboratory (JPL). According to JPL's Pre-college Programs Officer David Seidel, the Mars endeavor was essentially a series of bold ideas, which created a set of problems that had to be solved through the process of creativity while mediated by the Jaws of physics. He went on to say that if we as a nation were only to concentrate our education and training on physics and math, we would merely create a generation of technicians and that's NOT what furthers the economy or vitality of America. Training in the arts nurtures the creativity necessary for bold innovations in science.

If the space program is trying to recruit technicians with more artistry, the animation industry is trying to recruit and train artists with more technical expertise. Its's a different perspective of the same coin—a complete education. Warner Bros. Feature Animation Director of Artistic Development and Training Dave Master narrows in on the point that the artists they hire to conceive and execute their animation projects all need to receive specialized training in technology to supplement their creative skills. These examples of looking at two sides of a coin highlight the point that we must provide our students with a complete education that includes subjects such as math and science as well as the various arts disciplines. Additionally, we should encourage schools to experience teaching these subjects in a non-compartmentalized manner so that education more closely aligns with real work environments.

Kathleen Dore, president of the Bravo Cable Networks outlined the five key traits for creating a successful workforce in the next Millennium:

1. Ability to articulate a vision. Our most talented artists must approach their work in this way—whether it's filmmaking, choreography or writing a novel.
2. High tolerance for ambiguity in this age of rapid change. The ever-changing nature of performance and interaction with one's audience provides an artist with firsthand experience with ambiguity.
3. Orientation toward results. Successful managers must be able to get things done. And they must be able to organize resources and develop a process to reach a goal. The arts are, of course, wrapped up in "product"—a finished work—and just as significantly in the process of creating that work.
4. Spirit of collaboration and empathy. The arts foster a keen sensitivity to the artist's effect on those around him or her, as well as insight into the dynamics of human interaction.
5. Sense of play. This is the ability to punctuate the everyday with passion and fun. It is a necessary part of the artist's success and, I maintain, just as necessary a part of a productive and fulfilling work environment.

Special Needs for In- and After-School Arts Programs for Youth at Risk

If the lack of adequate arts education in the schools is "Inexcusable," then the virtual dearth of arts education programming for poor and minority children living in rural and inner cities is outright alarming. Unfortunately, too many school administrators and educators unfairly view the arts on a class' system and stereotype these children as not having a need to learn in the arts. The argument goes something

like this: If the school district has limited resources, what "these children" need most are the basics in reading, writing and math—the arts are not essential. This assumption couldn't be more wrong. These rural and inner-city children have just as much a right to learn and participate in the arts as wealthier children living in the suburbs. Children of the poor are, first of all, children; they have the same capacity as other children for appreciating and benefiting from the arts. They, too, can have their intellectual skills stretched; they, too, can become actively engaged; they, too, can become problem solvers and creative thinkers. On her reflections of conducting playwright workshops for inner-city youth in New York, Pulitzer-prize winning playwright Wendy Wasserstein astutely pointed out "The decision to limit the arts is in fact elitist." We need to do a better job of educating school administrators about the extensive new research in this area that shows youth at-risk excelling in school and in their social development through arts education. All children need to be treated equally. Every child deserves an opportunity to be a good citizen. We owe it to the children and we owe it to society.

Since the Elementary and Secondary Education Act and the Goals 2000: Educate America Act were last authorized five years ago, we have amassed an impressive body of research on the power of the arts to influence a child's educational and social development.

Research conducted by Dr. Shirley Brice Reath of Stanford University has shown that at-risk students who are actively engaged in after-school arts learning and arts productions improve their self-esteem and confidence, assume leadership roles and improve their overall school performance. This research shows that these programs provide children with unique opportunities to develop cognitive, linguistic, and socio-related skills during non-school hours.

Research conducted by Dr. James Catterall of UCLA analyzed the school records of 25,000 students as they moved from 8th grade to 10th. He found that students who studied the arts had higher grades, scored better on standardized tests, had better attendance records and were more active in community affairs than students not engaged in the arts. Of great interest is the fact that he also found that students from poorer families who studied the arts improved their overall school performance more rapidly than all other students. Clearly, the arts are helping to level the "learning field" among all students.

I would also refer the Committee to the landmark Coming Up Taller report that profiled more than 200 programs—many of them funded by the National Endowment for the Arts and local and state arts agencies—that offered children, especially children at risk, a chance to learn in the arts and a chance to succeed in life.

Evaluation Study and Replication Toolkit for Effective After-School Arts Programs

I would like to share with you another national study that evaluated the effectiveness of after school arts programs targeted at juvenile delinquency prevention as well as academic achievement. I have provided the Committee with copies of the executive summary for this fascinating project. The YouthARTS project has had a dramatic impact in the two communities that I've been involved with—Portland and Atlanta—in deterring delinquent behavior and giving our children hope for the future. Three years ago, the National Endowment for the Arts and the U.S. Department of Justice took the lead in jointly funding this national evaluation project so that local arts agencies and cultural institutions across the nation would be able to replicate successful arts programs to better reach at-risk youth in their local communities.

The YouthARTS project was developed as a national test model to rigorously evaluate, document and disseminate "best practice" models and "lessons learned" of year-around after-school arts programs specifically designed to work with youth at risk. One of the primary goals of this project was to ascertain the measurable outcomes of preventing youth from getting involved in delinquent behavior by engaging them in community-based arts programs. For three years, the local arts agencies in three diverse communities participated in this national test model that allowed evaluators contracted by the U.S. Department of Justice's Office of Juvenile Justice and Delinquency Prevention to poke and prod at the program design, establish and monitor control groups, and coordinate focus group sessions. These "brave" communities participating in the national test model include Portland, Oregon; San Antonio, Texas; and Fulton County (Atlanta), Georgia.

In order to provide a community-based, comprehensive arts program for youth at risk, the local arts agencies in these three test sites partnered with their local schools and PTAs, juvenile courts, social service agencies, and local arts organizations and artists. Arts programs were targeted for a range of youth ages 11-to-17 with some having previous juvenile records or others exhibiting various identified risk factors, Evaluators established two sets of groups to monitor in each commu-

nity—one group consisting of the youth participating in the arts-infused programs and a second "control group" of peers not participating in these arts programs.

After three years of rigorous evaluation of these programs and of, the youth participants' academic and juvenile court records, here's what we know. As compared to their respective control groups, the youth participating in these after-school arts programs demonstrated these four measurable outcomes.

1. Youth involved in the program significantly decrease the frequency of delinquent behavior and school truancy;
2. Youth involved in the program increased their communication skills;
3. Youth involved in the program improved their ability to work on tasks from start to finish;
4. The number of youth incurring new court referrals was dramatically reduced.

Please keep in mind that the YouthARTS project, for the first time ever, allows us to move away from the anecdotal and to the proof that arts programs for youth are highly effective in deterring delinquent behavior. For instance in San Antonio, delinquent behavior among youth enrolled in the arts programs dropped 16 percent; whereas the non-arts control group's delinquency rate only dropped by 3 percent.

In Portland, only 22 percent of the arts program participants had new court referrals as opposed to the 47 percent rate among the non-arts comparison group. In Fulton County, 86 percent of youth participating in the arts programs could communicate effectively with peers by the end of the program; whereas only 29 percent were able to effectively communicate at the beginning of the program. Finally, in San Antonio, the 11-to-13 year old youth participating in after-school arts education programs increased their ability to work on tasks from start to finish by 13 percent. Today, 85 percent of the participating youth have achieved this success.

Mr. Chairman, we've all heard the alarming statistics of how thousands of children drop out of school ever), day, the highest crime rate period among youth is the unsupervised after-school hours of 3:00 pm to 8:00 pm and that we, as taxpayers, are spending billions of dollars annually incarcerating these young offenders. For this reason, the findings of the YouthARTS research are very timely and provide genuine opportunities for local communities to begin to stem the tide of juvenile delinquency with innovative, replicable and proven programs in the arts.

In fact last year, the United States Conference of Mayors held a national summit on "School Violence and Kids from 2:00 pm to 8:00 pm." The Mayors' National Action Plan specifically called for more support of arts and music programs for kids because they increase learning skills, help reduce violence and truancy and give kids a positive outlet for self-expression.

In order to share the best practices documented in the YouthARTS project, the National Endowment for the Arts, Americans for the Arts, the three local arts agency sites and several corporations and foundations have funded the creation of the YouthARTS Toolkit. This multi-media toolkit includes both training and presentation videos, a comprehensive step-by-step handbook for replicating programs, and a computer diskette providing communities everything from sample curriculum materials and parental consent forms to evaluation and artist training guidelines.

In the most recent survey of the nation's county officials, the National Association of Counties (NACo) found that problems dealing with juvenile delinquent behavior and at-risk youth ranked among the top 10 concerns in counties across America. NACo President Betty Lou Ward, stated "Prevention is better than prosecution any day. That's why we've made the arts a priority. We can really see how arts programs for young people impact character development, making for better schools, healthier families and a stronger workforce." NACo has purchased 250 copies of the YouthARTS toolkit for distribution to counties across America

As I first wrote when the Arts Standards were adopted, "This is not to say that the answer to violence in the schools is arts programs; it is to say that children have been shown to respond positively when expectations—such as those provided by the Standards—are raised. . . . Well-rounded arts programming can only increase the likelihood of success with these problems."

Conclusion and Policy Recommendations:

In conclusion, I believe that public and private sector leaders at the national, state and local levels need to step-up their support for integrating the arts into a comprehensive strategy to provide children with a complete education. It is abundantly clear that all segments of the community must be engaged and must partner with local school districts to make this happen. I believe a complete education involving the arts must include both high-quality, sequential instruction in the classroom as well as participation and learning in the arts in the community. In order to step up efforts to get arts education back into the schools and to place it at an equal par with other subjects, I encourage this Committee to add special language

throughout the proposed Educational Excellence for All Children Act that would help local education agencies and administrators understand that and education is recognized as one of the core subject areas and that arts education should be strongly considered in delivering comprehensive educational services in their school districts. From teacher training to educational services for the underserved, the arts need to be encouraged so that we educate all our children with the democratic values that we so strongly hold dear.

Specifically, I would recommend the following policy recommendations:

1. Re: Title 10, Part D, Subpart 1, expand authority to include support for collaborative activities and partnerships at the local and state level, in addition to activities at the Federal level. Moreover, eligible recipients should specifically be expanded to include local and state arts agencies.

2. Re: Title 10, Part D, Subpart 1, expand authority to specifically encourage more partnerships at the national level among national arts, civic, business, policy and education organizations in order to increase emphasis on arts education, encourage bottom-up local partnerships, conduct and disseminate arts education research, and help to finally connect America's public attitudes of broad support for the arts and arts education with the local decision-makers who control public and private funds for education.

3. Re: Title X, Part D, Subparts 1 and 2, maintain strong support for the continuation of arts education programs as they provide assistance in reaching special education students and at-risk youth. The suggested merging of authority of these programs will make it easier for districts and cultural groups to work with the Department of Education. However, we would encourage that you add important findings related to the new research that I've outlined today in working for youth at risk as well as encouraging replication efforts.

4. Re: Title II, Teaching to High Standards, will support state and local efforts to help all students achieve challenging state academic standards by giving teachers the tools they need to raise student achievement. The infusion of the arts into our regular classrooms will take new forms of teacher preparation, both pre-service and in-service. We should insist that teaching the arts is basic to quality teacher preparation and to the success of a well-educated child.

5. Re: Title V, the increased emphasis on programs of choice is supported by communities, especially of programs of choice in the arts. However, we need to find resources to expand and grow these programs to respond to the demand in our community, which this reauthorization may help do.

6. Re: Title X, 21st Century Community Learning Centers, add language and more emphasis and incentive for providing support for after-school and summer arts education programs, such as the ones highlighted in the YouthARTS project. Perhaps special authority could allow funds to be used to educate more school districts about the vehicles of capitalizing on 21st Century Community Learning Center funds for arts education program.

7. Re: Title I, add language that specifically recognizes that the arts address the needs of the traditional Title I population. Arts offer avenues of success for students who are not achievers in the traditional ways—the arts help to level the "learning field." Spotlighting arts education as an eligible program will help educate local school administrators to think "out of the box" in terms of educational services to this population.

8. Re: Title IV, Safe and Drug Free Schools, add special emphasis to how the arts have been shown to be a successful medium for teaching skills for drug abuse and violence prevention.

The CHAIRMAN. Dr. Danielle Rice is Senior Curator of Education for the Philadelphia Museum of Art.

Please proceed.

Ms. RICE. Thank you, Mr. Chairman.

I am delighted to be here, and as a curator of education at an art museum, I represent a very special branch of art education, and I would like to tell you a little more about that.

One reason why I have been a museum educator for over 25 years is because something magical happens when young people encounter the real thing, the art object in the museum setting. We have already heard a number of testimonies today that attest to the fact that the arts are one of the greatest motivators for learning that students can have. But this magic is very hard to capture.

I will start with a quote from an American Cambodian boy who, after seeing the Japanese Teahouse at the Philadelphia Museum of Art, wrote: "It made me feel like I wanted to live there because it is almost the same as my house in Cambodia. I wanted to pick bamboo, to make soup for my parents, and I wanted to plant a garden in the back field."

Something very important happened for this young person, and I want to see if we can get this video going. I want to show you a little segment of a program that we do with Title I schools in Philadelphia. This is a partly granted-funded program that brings young people to the museum, and there are two sections of the program, as you will see in the videotape. One is the multiple visit program, and the other is an after school program.

I will continue with my testimony until the videotape starts.

Museum educators suffer a little from not being understood. What is a museum educator? A museum educator is part scholar, part artist, part psychologist, part actor and, most important, a passionate teacher. Some museums offer sustained instruction while others only give a brief encounter with students. In either case, our main objective is to seduce students into wanting to learn more.

As museum educators, we know that our work is by nature incomplete. We are part of a larger educational process, and we embrace that role. We work in close partnership with schools. A recent study by the Institute of Museum and Library Services called "True Partners, True Needs" found that over 80 percent of museums make their educational offerings support State and local content standards.

Let us take a look at the video now.

[Videotape shown.]

Ms. RICE. That is a picture of pride and interest and excitement. The Philadelphia School District, for example, receives $87.4 million in Title I money, and it supplies two district art teachers to the museum full-time. As a result, children in Philadelphia public schools come to the museum free-of-charge. Every year, 75,000 school children from throughout the Delaware Valley participate in lessons at the museum. They travel around the world visiting art from China, India and Japan; they try on armor; they imagine themselves as runaways in the museum like the children in the famous novel; and they track down mythological characters.

But this is only a small part of what museum education is all about. Preschool programs teach reading readiness as well as art skills. Professional development programs for teachers train educators to integrate art objects into diverse curricula, including disciplines as diverse as history, language, science, as well as art. Printed and web-based information packets give teachers ideas for using art in their classrooms. After-school programs reach out to students from impoverished neighborhoods, and weekend programs encourage families from diverse communities to see the museum as a second home.

An exciting recent initiative in Philadelphia is our distance learning program where, using two-way teleconferencing, we can provide students with virtual museum lessons in Texas, Arizona, Minnesota, anywhere in the United States. At a time when young

people are so often exposed to violence, poverty and negativity, museums perform an essential function in helping them find beauty and inspiration, connections to themselves, to their past, and to other cultures. Works of art show the best of what it means to be human, and the art-making process draws on everyone's creativity, building both confidence and skill.

In short, museum education makes an essential contribution to the arts education in particular and to education in general. But it cannot function in a vacuum, and support of arts education and of the arts in general is essential to creating citizens who can fully appreciate and partake of some of humanity's greatest achievements.

Thank you for giving me the opportunity to testify today.

The CHAIRMAN. Thank you, Dr. Rice.

[The prepared statement of Ms. Rice follows:]

PREPARED STATEMENT OF DANIELLE RICE

Mr. Chairman and members of the Committee, my name is Danielle Rice and I am the Senior Curator of Education at the Philadelphia Museum of Art. Thank you very much for inviting me to testify today.

One of the reasons that I have been a museum educator for over 25 years is because of the magic that happens when young people encounter art in the museum setting. A little American-Cambodian boy, after seeing the Japanese Tea House at the PMA wrote: "It made me feel that I wanted to live there because it is almost the same as my house in Cambodia. I wanted to pick bamboo to make soup for my parents and I wanted to plant a garden in the back field."

Let me show you a brief videotape that will give you a peek at museum education in action. (Run Video: 2min. 30sec.)

The successful museum educator is part scholar, part artist, part psychologist, part actor, and most importantly, a passionate teacher. Some museums offer sustained instruction, while others only get a brief encounter with students. In either case our main objective is to seduce students into wanting to learn more. As museum educators we know that our work is by nature incomplete, we are part of a larger educational process and we embrace that role. We work in close partnership with schools. A recent study by the Institute of Museum and Library Services, "True Needs, True Partners," found that over 80% of museums make their educational offerings support state and local content standards.

The Philadelphia School District, which receives $87.4 million in Title I money, supplies two District art teachers to the Museum full time. As a result, children in Philadelphia public schools come to the museum free-of-charge. Every year 75,000 school children participate in lessons at the Philadelphia Museum of Art. They travel around the world visiting art from China, India and Japan, they try on armor, they imagine themselves as runaways in the museum, and they track down mythological characters. But this is only a small part of what museum education is all about. Pre-school programs teach reading readiness as well as art skills. Professional development programs for teachers train educators to integrate art objects into diverse curriculums, including disciplines as history, language, science as well as art. Printed and web-based information packets give teachers ideas for using art in their classrooms. After-school programs reach out to students from impoverished neighborhoods and weekend programs encourage families from diverse communities to see the museum as a second home. An exciting recent initiative is our distance learning program. Using two-way tele-conferencing, we can provide students with virtual field trips in Texas, Arizona, California . . . anywhere in the United States.

At a time when young people are so often exposed to violence, poverty and negativity, museums perform an essential function in helping them find beauty and inspiration, connections to themselves, to the past and to other cultures. Works of art show the best of what it means to be human and the art-making process draws on everyone's creativity building both confidence and skill. In short, museum education makes an essential contribution to arts education in particular and to education in general. But it cannot function in a vacuum and support of art education and of the arts in general is essential to creating citizens who can fully appreciate and partake of some of humanity's greatest achievements.

The CHAIRMAN. Ms. Burks is the director of magnet schools of the Office of Roanoke City Schools. It is nice to have you with us.

Ms. BURKS. Thank you.

Mr. Chairman and members of the committee, greetings. On behalf of Dr. E. Wayne Harris, superintendent of Roanoke City Public Schools, the Roanoke City Public School Board, and the Joint Task Force of the Magnet Schools of America and Council of the Great City Schools, we appreciate the opportunity to share with you today our experiences and thoughts about a program we care very deeply about—magnet schools.

As the director of magnet schools for Roanoke City, I am responsible for implementation of the Magnet School Assistance Grant and also oversee the 12 magnet schools at the elementary, middle and high school level.

The Magnet Schools Assistance Program, MSAP, is a prime example of the positive impact that Federal education programs can have on local education innovation. MSAP has provided the incentive for local communities to design effective programs that have revitalized education curricula. As a result of this Federal leadership, magnet schools have increased public school options for over 2 million students nationwide, serving as a model for school improvement efforts.

Magnet schools are a significant part of our Nation's efforts to voluntarily desegregate and diversity our Nation's schools. Research has found that desegregation helps to increase rates of high school graduation, college attendance, income, and better occupational prospects.

Let me tell you a little bit about Roanoke. It is the largest urban center in Southwest Virginia, with a population of a little over 100,000. Its economy forms the retail, medical, financial, cultural and recreational hub for nearly one million people who live within a 50-mile radius.

Currently, the Roanoke City Public Schools has a student population of a little over 13,000. The district maintains 21 elementary schools, 6 middle schools, and 2 high schools of which 13 are magnet programs.

As in other urban school districts throughout the country, the percentage of minority students continues to increase. Over the past 6 years, the percentage of children from low-income households has increased from 42 to 55 percent across the district. This group contains a large number of children whose academic performance is consistently below students who live in middle- and upper-income households. Meeting these educational needs requires innovation that magnet schools provide to our students.

Roanoke was very fortunate to receive a $2.39 million grant in the current MSAP cycle. The grant is for the development of the first public Montessori school in Southwest Virginia, Round Hill, which serves preschool through grade two. Federal dollars will pay for every teacher to receive a rigorous 400-hour course leading to Montessori certification and complete outfitting of each classroom with materials, supplies and furniture. Implementation of the Montessori program requires extensive staff development during all 3 years of the project. Current limitations in the regulations restrict our ability to use these funds in the amount necessary to support

staff development beyond the first year. This limitation has been recognized by the magnet schools community and the administration, both of whom have recommended modifications to address this in the reauthorization.

Montessori is recognized as a reform model by the U.S. Department of Education. The Montessori teaching philosophy was created to overcome a key problem facing Roanoke and many districts around the country—impoverished children not ready for school. Because of the extensive costs of teacher training and the cost of materials and supplies, most public schools cannot afford this program. Without Federal dollars as seed money to begin, this opportunity would not have been available to the students of Southwest Virginia.

Less than a year into the grant, Round Hill Montessori has decreased minority isolation and shown substantial gains in achievement. For example, performance on the Stanford Achievement Test at grade one rose from 40 percent of the students scoring above the 50th percentile to 58 percent in the reading sub-test. The district expects Round Hill Montessori will be an extremely successful magnet both in its ability to attract students and to increase student achievement.

Over the years, the district has been fortunate to receive Federal dollars through the Magnet School Assistance Program for seed money to institute systemic reform. This has allowed us to develop and enhance programs in the arts, science and engineering, aviation, architectural engineering and design, communications, and many more. The district has sustained these programs with local money.

For instance, in 1993, Roanoke began and international baccalaureate, or IB, program at the middle and high school level. The IB program is recognized worldwide as a rigorous academic program resulting in the award of a diploma that serves as an entre into the most prestigious universities and colleges around the globe. In Roanoke, magnet graduates have gone on to Harvard, Cornell, University of Virginia, and other notable schools.

Since the program has had such great success at the middle and high school level, currently, the district is funding expansion to K through 5.

Roanoke City Public Schools has developed a strong partnership with our local community to make our system more responsive to their needs. At the magnet high school, an advisory committee comprised of local businesses, community members and parents monitors the curriculum to ensure a strong connection to the career skills needed in the Roanoke Valley.

In addition to sharing my experiences in Roanoke, I would like to comment on the ESEA reauthorization of Title V. Since June of 1997, a joint task force of national experts of the Council of Great city Schools and Magnet Schools of America has come together to review Title V and prepare recommendations to Congress. Overall, we recommend that there only be technical and minor changes to the Magnet Schools Assistance Program. These recommendations have been provided to the committee.

Chairman Jeffords, I would ask that the joint task force recommendations for the reauthorization be permitted to be entered into the record as an addendum to my testimony.

The CHAIRMAN. They will be.

Ms. BURKS. Thank you.

In conclusion, the Magnet School Assistance Program has played a vital role in the reform efforts of the Roanoke City Public School District. Without Federal funds to implement cutting-edge technology, innovative instructional strategies and unique materials, the students of Roanoke City would be disadvantaged in the workplace and not as competitive in college placement. In short, regardless of the path they chose, the students would not be as successful as they are today.

On behalf of the students of Roanoke City Public Schools, I would like to thank you for providing them with the opportunity to excel.

[The prepared statement of Ms. Burks follows:]

PREPARED STATEMENT OF SANDRA BRYAN BURKS

Mr. Chairman, Senator Kennedy and members of the Senate Health, Education, Labor, and Pensions Committee.

On behalf of Dr. E. Wayne Harris, Superintendent of Roanoke City Public Schools, the Roanoke City Public School Board and the Joint Task Porce of the Magnet Schools of America and Council of the Great City Schools, we appreciate the opportunity to share with you today our experiences and thoughts about a program we care deeply about magnet schools.

As the Director of Magnet Schools, I am responsible for implementation of the Magnet Schools Assistance Gant and oversee the additional 12 magnet schools in the elementary, middle and high school level.

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Magnet schools are a significant part of our nation's effort to voluntarily desegregate and diversify our Nation's schools. Research has found that desegregation helps to increase rates of high school graduation, college attendance, income and better occupational prospects. [1]

Background of Roanoke City Public Schools:

Roanoke is the largest urban center in southwestern Virginia and has a population of 100,000. Its economy forms the retail, medical, financial, cultural and recreational hub for nearly one million people who live within a 50-mile radius.

In 1998–99, the Roanoke City Public Schools had a student population of 13,511. The District maintains twenty-one elementary schools, six middle schools, and two high schools. Of which 13 of the 29 are magnet programs.

As in other urban school districts throughout the country, the percentage of minority students continues to increase. The District is experiencing a sharp increase in the proportion of students living in poverty, from single-parent households, and in need of remedial or special education services. Over the past six years, the percentage of children from low-income households has increased from 42% to 55% across the district. This group contains a large number of children whose academic performance is consistently below students who live in middle and upper income households. Meeting these educational needs requires innovation that magnet schools provide to our students.

Models for School Reform

Roanoke was fortunate to receive $139 million for the current MSAP grant cycle. The grant is for the development of the first public Montessori school in Southwest Virginia, Round Hill, which serves preschool through grade 2 students. Federal monies will pay for every teacher to receive a rigorous 400-hour course leading to

[1] Yu, C.M. & Taylor, W.L. (1997). Difficult choices: Do magnet schools serve children in need? Washington, DC; Citizens Commission on Civil Rights.

Montessori certification and complete outfitting of each classroom with Montessori materials, supplies and furniture. Implementation of the Montessori program requires extensive staff development during all three years of the project. Current limitations in the regulations restrict our ability to use these funds in the amount necessary to support staff development beyond the first year. This limitation has been recognized by the Magnet Schools community and the administration—both of whom have recommended modifications; to address this in the reauthorization.

Montessori is recognized as a reform model by the U.S. Department of Education. The Montessori teaching philosophy was created to overcome a key problem facing Roanoke and many districts around the country: impoverished children not ready for school. Because of the extensive costs of teacher training and the cost of Montessori materials and supplies, most public schools cannot afford the program. Without federal dollars as seed money to begin the program, this opportunity would not have been available to the students of Southwest Virginia.

Less than a year into the grant, Round Hill Montessori has decreased minority isolation and shown substantial gains in achievement. For example, performance on the Stanford Achievement Test at grade I rose from 40% of the students scoring above the 50th percentile to 58% in the reading subtest; from 35% to 39% in mathematics. At grade 2, students scoring above the 50th percentile in reading rose from 38% to 48% and in mathematics from 32% to 51%. The District expects Round Hill Montesorri will be an extremely successful magnet school both in its ability to attract students and to increase student achievement.

Over the years, the District has been fortunate to receive federal dollars through the Magnet School Assistance Program that we used for seed money to institute systemic reform. This has allowed us to develop and enhance programs in the arts, science and engineering, environmental science, aerospace, global studies (foreign language), aviation, architectural engineering and design, communications and many more. The District has sustained these programs with local money.

For instance in 1993, Roanoke began an International Baccalaureate (IB) program at the middle and high school level. The IB program is recognized worldwide as a rigorous academic program resulting in the award of a diploma that serves as an entree into the most prestigious universities and colleges around the globe. In Roanoke, Magnet graduates have gone on to Harvard, Cornell and other notable schools. Since the program has had such great success at the middle and high school level, the district is funding expansion to K–5. Other successful graduates from the Roanoke City Magnet program have gone on to such diverse experiences as dancing with the Joffrey Ballet to piloting with Northwestern Airlines. Without the Magnet Schools Program in Dance and Aviation these students would never have had these opportunities.

Through the magnet schools program, Roanoke City Public Schools have developed, a strong partnership with our local community, to make our system more responsive to their needs. At the Magnet high school, an Advisory Committee comprised of local businesses, community members and parents, monitors the curriculum to ensure a strong connection to the career skills needed in the Roanoke Valley. We also have an elemental magnet school. Huff Lane Micro Village, that offers challenging and practical experiences designed to show students the relationship between education and the world of work. Business partners provide a critical component of the program as they mentor students, serve as role models and actually instruct students on workplace skills.

ESEA Reauthorization of Title V

Since June of 1997, a Joint Task Force of national experts of the Council of the Great City Schools and Magnet Schools of America have come together to review Title V and prepare recommendations to Congress. Overall, we recommend that there only be technical and minor changes to the Magnet Schools Assistance Program. These recommendations have been provided to the Committee, which include:

- Underscore the federal interest in a voluntary approach to desegregation through technical changes in findings and purposes. For example, expanding the purpose to "closing the achievement gap", and updating the language to focus on strengthening the academic curriculum to meet challenging local and state content and performance standards;
- Clarify that consortia of school districts and interdistrict programs are eligible under current law; and
- As previously mentioned, clarify that professional development is an allowable activity, under use of funds and not covered under the limitations on planning activities.

Chairman Jeffords, I would ask that the joint Task Force recommendations for the reauthorization be permitted to be entered into the record as an addendum to my testimony.

Conclusion

The Magnet School Assistance Program has played a vital role in the reform efforts of the Roanoke City Public School District. Without federal funds to implement cutting-edge technology, innovative instructional strategies and unique materials, the students of Roanoke City would be disadvantaged in the workplace and not as competitive in college placement. In short, regardless of the path they, chose, the students would not be as successful as they are today. On behalf of the students of Roanoke City Public Schools I would like to thank you for providing them with the opportunity to excel.

JOINT TASK FORCE OF THE COUNCIL OF THE GREAT CITY SCHOOLS &

MAGNET SCHOOLS OF AMERICA

RECOMMENDATIONS FOR THE REAUTHORIZATION OF

TITLE V—MAGNET SCHOOLS ASSISTANCE PROGRAM

SPECIFICATIONS

Findings:

1. Update the current number of magnets in the nation, number of students participating in magnets nationwide and the percentage of students of color. [Sec. 5101]
2. Delineate more specific ideas of how magnets are being utilized for school improvement efforts/comprehensive school reform across school districts in the nation. [Sec. 5101]
3. Strengthen the language of the Federal Government's commitment to building capacity for magnet school program to assure high performance in federal grants. [Sec. 5101]
4. Add findings from the report "Difficult Choices: Do Magnet Schools Serve Children in Need" prepared by the Citizens' Commission on Civil Rights. The report found that magnet schools and interdistrict magnet programs have enabled poor and minority children educational opportunities to succeed academically and continue with college or productive employment. [Sec. 5101]
5. Add findings from the "Review of Research on Desegregation's Impact on Elementary and Secondary School Students" (Spring of 1998): (i) Evidence has begun to accumulate that desegregation may favorably influence adult outcomes, such as college graduation, income and employment patterns; (ii) Desegregating schooling can provide students with valuable behavioral experience that: prepares them to function in a pluralistic society and (iii) school desegregation may help to break down longstanding patterns of racial isolation in adult social relationships, housing and other areas. [Sec. 5101]

Purpose

Overall, the purpose shall remain the same except the following:

1. Update language focusing on magnet schools meeting challenging local and state content standards and performance standards. [Sec. 5102(2)]
2. Update purpose to discuss courses of instruction that strengthen the knowledge of academic curriculum and marketable career skills [move away from vocational language to more career oriented language]. Specifically, incorporate language that focuses on the purpose to improve academic outcomes for all students that will result in greater career and post-secondary preparation. [Sec. 5102(4))
3. Raise the achievement of all students while dosing the achievement gaps amongst different demographic groups, different subgroups of children. [Sec. 5102]

Program Authorized

All grants awarded must maintain the purpose of the statute, while being part of an approved desegregation plan and designed to bring students from different social, economic, ethnic and racial backgrounds together.

1. The reauthorization task force felt strongly that the diversity components be strengthened by adding gender and English Language Learners. [Sec. 5103(2)]

Applications

The application is required to explain how the school will promote desegregation, and how the proposed magnet school will increase interaction among students of different social, economic, ethnic and racial backgrounds.

1. Diversity components shall be added here similar to above under Program Authorized. This includes gender and English Language Learners. [5106(b)(1)(A)]
2. Consider updating the requirement that funds under MSAP will be used to implement . . . the "Goals 2000: Educate America Act" with "local and state content and performance standards."

[5106(b)(1)(D)]

3. Consider language to strengthen/encourage the application of consortiums—highlighting where consistent with state law. [5106]

Priority

1. Update the requirement to propose innovative educational approaches consistent with Goals 2000. Maintain this priority in relationship to state/local content and performance standards/assessments. [5107(4)]

Use of Funds

1. Develop stronger language for capacity building/professional development under the use of funds separate from funds being used for planning and promotional activities. [5108(a)]

2. Develop language to emphasize that consortiums are allowed under this program. [5108(a)]

3. Change reference to improving vocational skills to the enhancement of career skills. [5108(b)]

Limitations

1. Change the current allowance for planning from 50-15-10 to 50-35-15 to allow for greater flexibility. [5110(b)]

Innovative Programs

1. Add equity components to more closely reflect the goals of Magnet Schools. [5111(b)]

Evaluation

1. Reduce the Secretary reserve from two to one percent to carry out evaluations. [5112(a)]

The CHAIRMAN. Thank you very much.

Senator Wellstone.

Senator WELLSTONE. Thank you, Mr. Chairman.

I asked the chairman for his indulgence just to apologize because I will have to leave before getting a chance to question. I want to apologize to some of the panelists for arriving late; I could not get here until now, and I know that some of you have come a long way to testify, like Dr. Canada, from Portland.

I think the testimony was eloquent, it was moving, it was passionate, it was powerful, and I just want to tell all of you how much I appreciate your being here.

Thank you very much.

The CHAIRMAN. Thank you all for excellent testimony.

I get hearted and feel good when I hear testimony like this, and then I wonder why so few schools take advantage of it and what we can do in the reauthorization of the Elementary and Secondary Education Act to at least let people know about these great programs and how effective they are, and how we can replicate them.

I am going to start with Mr. Gordon. I was so impressed with the Marie Reed School, to see how, like with the Greeks, music was used to teach mathematics and geometry and trigonometry and so on.

How can we replicate that program, how has it been replicated, how many schools have adopted that program, and how can we make people more aware of programs like this?

Mr. GORDON. I think one of the things that we have to recognize is that schools generally do not have the funds to support in-depth residencies of that sort and that if we can make more funds available to schools and to arts organizations to work in those schools, we can see the residencies happening.

The CHAIRMAN. Why don't you explain a little bit about the program?

Mr. GORDON. Senator Jeffords had the opportunity to witness the results of our Marie Reed Encore Furniture Partnership at Marie Reed Elementary School here in the District. It was actually a vis-

ual arts project, an individual arts project, where the sixth grade math students were basically involved in creating a furniture business. The visual artists worked with hem in acquiring old, abandoned furniture, refinishing that furniture, designing it, and ultimately selling it. But of course, before they could do that, they had to figure out what kinds of materials they needed, they had to figure out a marketing plan. They developed a board of directors. They learned to apply for bank loans and variety of other real-life skills that enabled them to have a very successful business. They also partnered with their local community by going to local banks and acquiring the pieces of furniture from other individuals in the community.

The school ended up with a very successful auction of their furniture, where every student ended up with a savings account with a bond in it for them, but also, that classroom was recognized by the District of Columbia Public Schools as the most improved in math in the entire District, and it was because the arts were used as an opportunity for learning across the curriculum and to stimulate students in utilizing their learning, the practical application of knowledge through the arts.

The CHAIRMAN. Let us get to the music. I remember one of the artists-in-residence there used the different dimensions of the piano to teach math by the tone and so on.

Mr. GORDON. Yes. In another one of our residencies where we provided piano instruction, we were able to talk about fractions and intervals and the way that music and mathematics work together. In much of music, it is basically through mathematical relationships that sounds are created. Students were able to really develop those skills as well as memorization and even conjugation skills. In some Spanish classes, they were able to use rhythms to learn the conjugation of their verbs and adverbs in foreign languages.

So there have been a variety of residencies that we have worked in and a variety of ways that music, theater and the visual arts have been used to really engage students and improve their learning abilities.

The CHAIRMAN. Mr. Canada, how can we persuade everyone to want a city like Portland? How do we replicate the good programs that we see around the country? I have seen some wonderful things in New York City in one or two schools, but why not all the schools?

Mr. CANADA. Mr. Chairman, there are a number of things that I would recommend for your consideration. No. 1 would be that as chairman, for ever piece that comes through your committee, you seek and require some language acknowledging the value of the arts.

As president-elect of the American Association of School Administrators, which represents over 15,000 school districts—organizations like Americans for the Arts, the National Endowment for the Humanities, and so on—we are getting together to talk about how to take things like "Gaining the Arts Advantage," which is best practices—this is a document that is just off the press this past year—and sharing that information with school districts, putting tool kits into the hands of professional educators.

I substitute 1 day a month as a teacher in the schools so that I can see and feel and understand what it is that teachers are looking for and what they are needing. They are looking for pieces like this, but they are also looking for support to be able to say to their communities not only is this important, but it is also part of the enabling legislation that gave funds for special projects in schools that required the use of the arts. And in fusing areas that look at math, science, language arts, social studies and so on, the arts is that piece that allows them to take it across. So it means that we have to support each other, we have to push things like, in Portland, the regional arts and cultural council that is coming together for us to say: Arts group—big, small, it does not matter—if we are going to survive and have patrons of the arts later on, we have to do something with children in school now, and we have to then make sure that the academic performance of students is better because they have been exposed to the arts.

The CHAIRMAN. Mr. Sykes, I was just passed a note by my staff, and I believe you wanted to comment on one of my earlier questions on music education.

Mr. SYKES. I did not pass you that note. [Laughter.]

The CHAIRMAN. Well, someone has read your mind, then. [Laughter.]

Mr. SYKES. In that case, I think you said something very eloquent in regard to why, with all this great information around, have we not brought about change in this country. I stumbled upon this myself just being "Principal for a Day" a few years ago in New York. I was badgered to do my civic duty, and I went to a school, and I saw the fifth grade orchestra not getting into fights in the hallways, not pushing each other around; I saw them play Beethoven. And I looked closer at the instruments and saw that they were falling part. The principal said, "We are going to have to close the program down because we have no money." Coincidentally, 2 weeks later, on the cover of Newsweek appeared: "Your Child's Brain: Music Equals Math."

We have such a large body of evidence now making this connection, and we know that children are the future of our culture. In my business, product development is everything, and I really see the children in this country as product development. Why not take a stand?

As a company, yes, we will raise $100 million at VH1, and we will carry the flag like a renegade group trying to help schools. In fact, we donated the musical instruments to Marie Reed last year that they are using through our State of the Music Program. But really, we want to reach out to Government and say let us be partners here; let us bring about change together. Private business should help, can help, will help, but we really cannot make a dent. We need the Government as our partner. And with people like you in place to help carry the flag, I think we can bring about change.

The CHAIRMAN. Thank you.

Senator Reed.

Senator REED. Thank you, Mr. Chairman.

Thank you all for your testimony. It was quite eloquent and very important.

Dr. Canada, let me ask you the first question, because you suggested it to me with your comments. There is a debate going on now about where do we put resources, and there is an emphasis that it is just literacy and mathematics, it is literacy and mathematics, it is literacy and mathematics. You have very forcefully stated that you need the arts to supplement that, and I think you understand that we need both, but the question is how do you do both when you have a limited budget?

Mr. CANADA. Senator Reed, you are absolutely correct with regard to needing both, but I think it also goes back to something else that is part of the bedrock of this country, and that is something that we have not wanted to deal with, which is the issue of class. For some students, depending on the socioeconomic status from which they come, it is automatic—the arts are just a part of their lives, and that is what really gets things going for them. For other children, it is perceived that all they need are, quote, "basic skills." I have seen situations where funding has come, and they have pushed it all into literacy and math, and the scores improve a little—but when the arts are added, you get much more improvement, and you also get a happy child, a child who is not actively engaged in inappropriate behavior after school, a child who may have been involved in inappropriate behavior, then got involved with the arts, and all of a sudden is coming back to school.

So it really boils down to not only the issue of class, but the issue of rural America versus suburban America versus urban America. No matter where you were born or where you live, you have a right, I think, to have a complete education, and a complete education involves the arts. Where I grew up, if you did not get a Complete, it was called Incomplete, and you are a failure. I think that when we do not give all children access to the arts, we are failing children, and that should not happen in this country.

Senator REED. Thank you, Dr. Canada.

Would anyone else like to comment? Mr. Gordon, please.

Mr. GORDON. I would just like to comment that in the recent National Assessment of Educational Progress report, it was noted that when all students had access to the arts, the differences in their performance based on socioeconomic situations were very minimal. I think that that proves that when the arts are part of the educational diet that students are given, it really broadens their ability to achieve high standards in all areas. We talk about "arts literacy," and today, when we are dealing with a visual society, we talk about subliminal messages that are given through advertising and things like that. It really is changing the way we communicate and the way we have impact on not only the American public but on the world, and unless we are able to educate young people to understand what they are receiving and also to communicate in those more complicated, more conceptual ways, they are not going to be successful.

The creativity of America—we talk about our economy of ideas right now—is that we have been able to generate so much more, not because there is more hard product being generated but because we have so many ideas being generated, sparking new industries and technologies. It is the creativity that comes through the

arts that sparks and fuels that economy of ideas that I think has helped to make America great and I hope will continue to do so.

Senator REED. Thank you, Mr. Gordon.

Let me shift the subject slightly. Ms. Burks, you are the magnet schools officer for Roanoke City Schools. I have seen in my own State capital of Providence, RI that magnet schools are working very well. Could you sketch out some of the differences, though, between magnet schools charter schools choice schools, and so on, because there is now some discussion about throwing everything together and saying they are all the same.

Could you respond to that?

Ms. BURKS. First, one of the biggest differences is that magnet schools are part of the public school system; they are not a private enterprise.

Second, they are accountable. Under the last reauthorization, there were standards of accountability that were adopted as part of that regulation, which means there are very specific goals that magnet schools must meet in order to continue funding. That may not be as strong in other parts of the law.

The other thing is that in magnet schools, we serve all children. In Roanoke City, there is no academic requirement for entrance into the school, so that all children have an equal opportunity to participate. That may or may not be the case in some of the other forms that we are looking at right now.

Senator REED. Thank you.

Superintendent, do you have some views on magnet schools? I suspect you have magnet schools in Portland.

Mr. CANADA. Yes, we do have magnet schools. I have worked in eight States, and I have seen magnet schools in all of those. They do work, and they do make a difference.

With regard to the issue of lumping all funds together, I think we would lose the benefit or the advantage that the enabling legislation started out with, which was to reduce the effects of being born in poverty and living in poverty. Some people who have never lived in a rural part of this country do not know what it feels like to be deprived. So to all of a sudden have it lumped into one piece, and everybody gets a piece of the pie, and all of a sudden, you say, I got one-sixteenth of the pie, but it is no longer a 13-inch pie, it is now a 9-inch pie—you have deprived me of something. So I would not want to see us look at the block grant kind of an option where everything went into something without some consideration for the special needs of children of poverty, children of color, children in rural America, children in urban America.

Senator REED. Thank you.

Ms. Burks, you had another comment.

Ms. BURKS. Yes. I was going to add that it represents a national commitment to diversity and desegregation in our Nation's schools and is one of the few programs that does that. And studies have shown that children do benefit in that diverse environment.

I was pleased that currently, magnet schools are not included in the Straight A's legislation, and I would recommend that it be removed from Dollars to the Classroom, because it is a national interest and has always enjoyed bipartisan support in the past.

Senator REED. Thank you.

Mr. Gordon.

Mr. GORDON. Senator, I think the point that was just made about the fact that magnet schools were really part of a desegregation program, and that is how they really came into being in many of our school districts, demonstrates that when you have diverse students from diverse economic situations and racial situations, the arts provide an opportunity for all of them to learn on sort of an equal playing field and that in that mixed environment, all students tend to achieve high results. So again, I think it demonstrates that the arts have a unique impact to bring diverse people together and to have everyone succeed through the experience. I do not think we want to forget where magnet schools came from.

Senator REED. Thank you.

Mr. Sykes, let me compliment you on your program for providing musical instruments to schools.

Also, on the witness list, it says you are the president of "VHI," but I believe that should be "VH1."

Mr. SYKES. Yes, VH1. I was going to let that go, but——

Senator REED. The other night, I was watching the "One Hit Wonders Countdown" on VH1, and I was thinking there should be a company called "VHI" someday. [Laughter.]

But there is something else I want to compliment you on. Please correct me if I am wrong, but I think that after the Columbine tragedy, VH1 put young people on TV talking about violence and communication—I think I am correct; am I not?

Mr. SYKES. It was on MTV, our sister network. We were actually supporting that area with musical instruments because we heard they were going to cut the music programs, and we thought this is not the time to let kids go out into the streets; this is rather a time to help them and to support them with music programs. So we worked together with our sister network.

Senator REED. Let me just take a broader stroke at this and say that I was in a school talking to young people about violence issues, and they pointed out that among the voices that they go to watch, along with me—the "One Hit Wonders"—are VH1 and MTV, and that they really got a lot of positive information about what was happening and violence and some of the difficulties going on. So that not only for your instruments program but for your attempt to communicate with children, I thank you.

Most of us, except for devotees of "One Hit Wonders," I think do not appreciate that you do try to communicate and communicate well with younger people.

Mr. SYKES. We really feel that we have a very powerful mouthpiece in that we reach 68 million homes, and that besides running our music concerts of Eric Clapton or Don Henley or whomever, or for your associate, Senator Leahy, who is a fan of The Grateful Dead, we really feel that we have a responsibility go give back and use that to send an important message. And many of our viewers are 25 or 26 years old and about to become parents, and they do not know what is going on. They assume it is just the way it was when they grew up. They have no idea what has happened, and they will not until they walk into a school. And this is true not just in the urban areas, but up in Schenectady, NY where I grew up with a music program, and there is now no music program—there

are metal detectors when you walk into that middle-class, small-town school.

On the cover of The Washington Post today was a big story on this budget surplus that came unexpectedly early, and I know some of it will go to Medicare, as it should, as well as to Social Security; but perhaps because we have such an incredible rallying around the importance of music education, and we now have the facts—or there is certainly evidence—maybe we could try to earmark some of that and invest it in the younger segment of our society.

Senator REED. It is funny you should mention that because the President has a proposal for a children's trust fund that would put more money into Head Start and other education programs, and I am sure that within that money, Title I also, which is critical, there would be more dollars that we could use for the arts.

But your networks particularly have a huge impact on the children of America, and I think you do appreciate the power that you have, which is not only to get out the hit records but to do it in a way which is responsible and helpful to other, broader issues. Thank you.

Mr. SYKES. Thank you.

Senator REED. Thank you, Mr. Chairman.

The CHAIRMAN. Thank you, Senator Reed.

I would like to pursue how we can replicate and get people more knowledgeable about the advantages of the arts in education.

First, as far as teachers and principals, it seems as though professional development is an area where we should at least provide the knowledge and the understanding; how do we do that, and what should we do in the bill that we have before us to try to impact the awareness of the great advantages of utilization of the arts?

Dr. Canada.

Mr. CANADA. I would be happy to respond, and I am sure Derek will as well.

I think it is important in the language of anything that comes through your committee that you not only ask for language to include arts being woven through the fabric of every subject that we teach, but that there be some requirement that professional development must accompany programs in terms of how they are going to spend the money. To have a kit and not give access to professional development to me would be like Mr. Sykes running his piece, and the person in rural America having a large-screen television set with no power, so they cannot get to it, and it does not matter what you run over the air.

So I think it is the ability to give professional educators—and I will tell you that I have been fortunate to have worked with some of the best, and they are looking for professional development, they are looking for kits, but they want to know that there is going to be an opportunity for a colleague or someone else to come in and show them how to do it.

If I could digress for just a moment, Mr. Chairman, in terms of replication, I would like to say to Mr. Sykes that Jennifer Fletcher, who raised $100,000, is planning another concert to raise another $100,000, and you can replicate your musical instrument program with us in Portland, OR. We are ready, willing, and able.

Mr. SYKES. Invite us in, and we will be there.

Mr. CANADA. You are invited.

So Mr. Chairman, it is partnerships like that that are part of the replication process, where if something is working and it is working well, you have to then reach out and pull in other partners. I think professional development is the key to that, but it also involves partnerships.

The CHAIRMAN. Mr. Gordon.

Mr. GORDON. Senator Jeffords, I would note that when Goals 2000 was actually passed as part of the Improving America's Schools Act, it was made clear that the arts were considered part of the basics. However, the arts are still at a little bit of a disadvantage in terms of accessing some of the resources like the Eisenhower funds and so on, and also attempting to mandate, if you will, that professional development be made available utilizing the arts and in the arts themselves, both about arts programs but also utilizing them in teaching other subjects.

I think Tom might want to comment on this, since that is really his area within the Arlington Public Schools.

Mr. DURANTE. Yes. I would like to make two points. First, when I talk with teachers who are teaching in the classroom, who are not arts educators, we talk in terms of compartmentalization of a subject like social studies or math or science, and I call it basically the "Henry Ford School of Education." That is, we all went to a school and attended a math or science class, and we just learned those particular facts that make up the subject. But how much richer our education would have been, or at least mine would have been, if we were able to weave ideas and strands through each subject matter that made it relevant not only for that one particular class, but so that that whole day was relevant.

Once teachers understand how to do that and are able to do that, I believe we will see a considerable increase in learning and a considerable increase in students wanting to attend school and going to school.

The CHAIRMAN. Let me follow up on that idea, because I think it is important. We are also deeply concerned about dropouts and "the forgotten half." You mentioned the word "relevant." I think that in order to get kids to learn, they have first got to have something that is relevant to them, and if it is relevant and fun, that is probably a pretty good start toward making sure students learn something.

How do we infuse that throughout. I do not know whether the teaching colleges and universities communicate with each other, but with all the new knowledge we have about the development of the brain and how important early development is and all the things we should do, unless that knowledge is generally instilled in all the teachers and the school boards. What can we do at the national level to emphasize the great advantages, like increases in SAT scores and so on?

Mr. GORDON. If we can have an impact on the pre-service at our teachers' colleges, making sure they include in the instruction they give to our aspiring teachers the value of the arts and the impact of it, so that it becomes a basic part of their strategies for teaching and learning before they ever get into the classroom, I think it can

make a tremendous difference not only in how they will be aware of but will utilize these resources when they come into the schools.

I am also aware of things like the 21st Century Grants Program that is utilizing schools in a creative way after school and prior to school starting, working with arts programs and other programs to again allow students an opportunity to engage in more in-depth exploration of the arts as well as, in some cases, their parents having opportunities, because in many cases, the parents were in that generation that missed arts in the schools, so it is an opportunity for them to co me into contact with the arts as well. So it is valued in the community, it is valued in the home, and that is going to have an impact on what happens in our local school boards and with our superintendents—fortunately, we have a very fine superintendents' representative here in Superintendent Canada—but I think that with many of the programs, to get the image out of the role of the arts and the opportunity to fund demonstration projects with the arts will be very important.

Often, it is very hard for arts programs to compete for funds even in those categories where they are eligible.

The CHAIRMAN. Mr. Canada, you may go ahead, but I just want to say that superintendents and school boards are very important in this regard, too, and I wonder what we can do in that area.

Mr. CANADA. Mr. Chairman, I was going to make a similar statement. I think it is time for school systems, superintendents and boards, to become more proactive and demand that colleges and universities change their teacher education programs. We have to go on record as we did in Atlanta, where we created the Profile of the Teacher of the Future for Atlanta, and we are now creating that Profile of the Teacher of the Future for Portland. We are sitting down with teachers, we are sitting down with students, we are sitting down with parents, we are sitting down with the universities and the colleges and saying: Here is what we see the future being. Here is what your graduates look like now. We will not hire your graduates after a certain point if they do not meet these different criteria.

I think we have got to make that kind of a statement, because until we do such, we will continue to get the same product, and while that product may have been great and might even be great today, we know that when we look at the future, it will not serve the needs of our children. So we have to be proactive and take advantage of some of the legislation that is already on the books to demand that the colleges and universities service the needs of the school districts rather than saying: Here is product—take it or leave it. We are going to leave it.

The CHAIRMAN. Mr. Sykes.

Mr. SYKES. Mr. Chairman, as much as we all talk about educating Government, you make a very good point, and Dr. Canada made a good point earlier. We have to educate the educators. We have always assumed that the arts were just a frill. It has only been in the last 10 years that we have had this evidence on the direct connection.

I have the feeling that art teachers have just known about it in the backs of their brains—they did not know why, but they just knew about this connection going back to the story about the

Greeks teaching math with music, which is a true story. But now, we almost have to market this; like any product, we have to get the word out through the things that you say every day that are picked up in the press, and private companies like ours going out and hammering this home. This will be the first generation that is going to have an incomplete education, something that we never thought would happen because we did not know that the arts were part of a complete education. And in the seventies, eighties and nineties, when a lot of the baby boomer parents' kids left elementary school, they said, "Why should I pay the taxes? Why should I support these schools? My kids are out," and the tax base dried up. I think we created a problem that we now have to fix, because guess what is coming around the corner—the baby boomers' kids. There are 62 million of them in public schools right now who do not have what we had.

I would like to make one other point. Wynton Marsalis brought a CD in 1 day. We know how kids love computers today, and we have not talked at all about the internet. He is working with a company that is developing software that will allow kids to go home to their computers and play instruments along and learn instruments.

You asked earlier how can we make this fun, how can we make kids want to get engaged—tie it into their computers, because that is where they are spending a lot of their time.

The CHAIRMAN. That was going to be my next question. How do we use technology to fill in this gap?

Mr. Gordon.

Mr. GORDON. Senator Jeffords, as I mentioned earlier, we are involved in an extensive distance learning program working with the Prince William School District. It is a way of utilizing the infrastructure that has already been developed in many of America's schools to bring the arts into the classroom in a live, interactive way. It allows some of the best performers and artists from across the country to be in the classrooms and gives students, through 800 phone lines or on line, the apartheid to ask questions and interact with these unique artists, and it has been a very effective program.

In addition to that, ArtsEdge, which is the on line information network—and I really have to acknowledge the support of the National Endowment for the Arts and the Department of Education for thinking up the need for having this infrastructure to provide information on arts education via the internet—has really been changing the way teachers are able to access information and students are able to access information. Teachers are working with other teachers; they are developing curricula together and putting those curricula. As Tom mentioned, teachers in his district are developing curricula that they are going to share with other teachers across the country.

Now, we are not asking them to take it as a sort of cookie cutter approach to teaching and learning, but it also demonstrates how they went about making those decisions so that they can look at what the resources are in their own local communities and replicate something in an authentic way that allows them to pull in all of their community cultural resources and have a real effect of

making that learning experience an exciting one, an entertaining one, and one that involves the whole community in teaching and learning.

It has really been important what the Endowment has done and what the Department has been doing with many of their model projects.

The CHAIRMAN. Dr. Rice.

Ms. RICE. I just want to underline that and say that so many museums, which have traditionally been viewed as temples up on the hill, like the Philadelphia Museum sort of sits up there, have really recognized the opportunity of using technology as a way of getting their resources out into the community. So, for example, a number of museums use two-way teleconferencing, and many, many States have taken advantage of this--Minnesota is one State, and Pennsylvania is also very wired; they have wired all their schools with videoconferencing equipment—allowing the museum to have a presence in the classroom. It is like the Jetsons, where you have the television, you see the teacher and the kids, you can interact with the kids. It is very immediate. You work in partnership with the teacher in planning the lesson. You can do professional development that way. You can put pre-and posttrip materials on the internet.

So I think it is really important at this point to be thinking of the Nation's cultural resources as being very broadly available through technology, and many of us are making a monumental effort to make people realize that these resources are available.

The CHAIRMAN. Mr. Durante, go ahead.

Mr. DURANTE. Basically, I agree with what everyone here is saying. In terms of the technology, I love the advances that are happening literally every day. I think technology is a wonderful tool with which to teach. I think that sometimes in the field, we see it as the be-all and end-all, and as a music educator and because of my roots 20 years ago, I think it is very important also that we support the teachers in the classrooms in developing those programs and let the teachers use technology as the tool, and not technology as the be-all and end-all teacher.

The CHAIRMAN. Mr. Kemp, I am especially interested in talking with you about how we can maximize the opportunities for special ed children. One of the very difficult problems in our school systems is how to provide meaningful participation for special ed children in the arts and in life generally. What should we do in this reauthorization, or do you have any suggestions as to how we should expand the assistance?

Mr. KEMP. We have wonderful demonstration projects all around the country that prove how kids with disabilities benefit by inclusion in the arts. One thing that I think VSA can offer most of all is that we are the inclusion experts in many school districts, assisting schools and trying to assist teachers in understanding how to best serve kids with disabilities. We have a host of programs.

I was also going to comment on the technology issue. We are developing an on line community of artists, where we are using remote sites and distance learning as well as technology to connect artists with and without disabilities with each other so they can

collaborate together as well as inform communities about what is going on in the arts.

We are partnering with independent living centers, school districts, parks and recreation departments, and a variety of other groups to at least allow people access to and the ability to involve themselves with other artists, because I think that that is what they mostly want.

The challenge today for many school districts is perceived as the disruptive child in the classroom is that kid with the disability. That is a quantum leap that is unfortunately punishing kids with disabilities. It might be a child who is acting inappropriately, it might be a spoiled brat, it might be an ill-behaved child—it may not necessarily be a child with a disability. So while we work very hard to increase the number of kids with disabilities who are attending regular classrooms, we are also very careful to assist the teacher in knowing how best to serve that child whatever that classroom is, whether it be arts or math or geography or whatever.

We feel that our role is to help teachers in the arts and culture area understand how best to serve and draw out and provide equal opportunities to kids with disabilities in those particular disciplines.

The CHAIRMAN. Dr. Canada.

Mr. CANADA. Thank you, Mr. Chairman.

The use of technology as a tool is immense. This evening, I will be leaving here to go directly back to co-chair a task force that is looking at Latino issues in Portland, OR. We are dealing with 62 different languages, and our population is growing every month in terms of different languages.

The use of technology will allow us the opportunity not only to interact with students, but with their parents, to bring community organizations together. It will infuse aspects of the arts as a part of that, different languages, cultural issues.

So I would hope that in looking at the reauthorization, there would be some requirement to say that that tool, technology, should be used not only to support the arts but to support languages, to support parents and to help them be in a better position to help their children bridge the issue of language. The arts is one aspect of that, but the use of technology in terms of working with parents also helps them to learn the language and to learn new skills that are marketable in terms of jobs.

So technology is a major piece, and I believe it is like the arts—it can be woven into the fabric of our daily lives.

The CHAIRMAN. Yes, Mr. Gordon?

Mr. GORDON. Senator Jeffords, just to tie several of the themes together that we have been talking about, in the recent NAEP assessment, though, it was noted that only about 20 percent of teachers felt competent to utilize technology in bringing these resources into their classrooms regardless of what the subject area was.

So again, I think that whatever we can do to increase the professional development opportunities that utilize technology and can model these uses for teachers to make them comfortable with the technology itself is going to have a real impact on realizing the potential of the kinds of programs that we are talking about, because now we are creating the product, if you will, but until it can be

accessed by having equipment in the schools and also having teachers who are not afraid of the technology and are actually eager to get involved in it, that too can continue to prevent the delivery of the quality teaching and learning that we have been able to develop.

The CHAIRMAN. Mr. Kemp.

Mr. KEMP. We have developed a program that is being field-tested now called Express Diversity which really ties in the different cultural aspects as well as technology. Our program is geared to the fifth grade teacher providing training so the teacher can do disability awareness training in the classroom. The information will be downloaded from a site on the internet with a password and appropriate purchase of the materials. They will be able to download it to their classroom computer. It is geared to using arts in education to inform students and teachers about the different aspects of disability but can also be used for other cultural aspects as well and other protected class members.

So when we talk about the power of technology in disabilities, I would agree with Dr. Canada that we are talking about concepts that if done right are those concepts that connect across and do not separate but include people—all people.

The CHAIRMAN. Dr. Canada, I think you said you have 62 different languages in Portland.

Mr. CANADA. Yes.

The CHAIRMAN. I was amazed that one of our high schools in Vermont, in the middle of nowhere as far as interdiction with the outside world in some cases, has 22 languages. I cannot even think of 22 languages, so 62 is way beyond my perception. That is just amazing.

Mr. CANADA. That is the diversity of America today.

The CHAIRMAN. I want to thank all of you. This has been extremely helpful to me, and I hope it has been to all of you. Hopefully, we will carry on and have advantages in the reauthorization so that we can maximize our ability to do what we can in this Nation with the great resources that we have. And, the greatest resources are people like yourselves as well as all those kids out there whom we are concerned about.

Thank you very much.

[Additional material submitted for the record follows:]

PREPARED STATEMENT OF JUNE M. HINCKLEY

Mr. Chairman and members of the Committee, I am pleased to have this opportunity to present this statement for the record on the importance of music education for all children. My remarks focus on the latest research documenting the link between music instruction and child brain development and the vital role that music education can play in dramatically improving academic achievement and building self-esteem, discipline, and other skills necessary for success.

The Research

There is an exciting and growing body of research that indicates that music instruction at an early age actually wires the brain for learning. According to psychologist Frances Rauscher of the University of Wisconsin at Oshkosh, "Children are born with all the nerve cells, or neurons, they will ever have. However, connections between neurons, called synapses, are sparse and unstable. Synaptic connections largely determine adult intelligence. During the first six years of life, the number of synapses increases dramatically, and synapses already in place are stabilized. This process occurs as a result of experience or learning. Those synapses that are

not used are eliminated—a "use it or lose it" situation. Music training appears to develop the synaptic connections that are relevant to abstract thought."

Dr. Rauscher set out to build upon existing neurobiological studies of the human brain and further explore the role of music in its development. In a study published in Neurological Research, Dr. Rauscher and physicist Gordon Shaw of the University of California at Irvine worked with middle-income and at-risk preschoolers. One group of children received piano keyboard lessons. Another group received computer training, and a third group received no special instruction. The children who received piano keyboard lessons scored significantly higher on spatial reasoning tests than the other children who were matched in IQ and socio-economic status—34% higher to be exact. Spatial-temporal reasoning involves higher brain functions that are needed to solve complex math and science problems. Thus, the findings pointed to a direct link between music instruction and math and science aptitude.

Dr. Rauscher expanded her work to determine if this remarkable improvement could be found with children in a public school setting. The answer was a resounding "yes." She replicated her earlier study but used kindergarten students rather than preschoolers and group piano instruction rather than private lessons. She found that students receiving keyboard instruction outscored those who received no formal music training by an astonishing 48% on spatial reasoning tests. According to Dr. Rauscher, "enhancements are still present following one year after the lessons have terminated, although children who received the lessons for two years score even higher."

Because of this pilot study, Wisconsin's School District of Kettle Moraine now requires all kindergarten students in the district to receive piano keyboard instruction as part of the regular school curriculum. Plans are underway to expand the program to students in every elementary classroom.

It is important to note that the cognitive and academic improvements highlighted by the research come about only with sequential instruction in music provided by qualified teachers, not through mere exposure to music. Arts exposure and enrichment programs, such as trips to a museum and performances of the local symphony, are vital because of the pleasure they provide and the critical role they play in enhancing education. They often furnish the spark that inspires a child to pursue formal music study. However, they cannot substitute for formal instruction as part of the regular school day. Dr. Rauscher emphasized this when she noted that "there is no scientific data indicating that, when provided in isolation from music instruction, enrichment and exposure programs induce long-term cognitive benefits. It is important not to confuse these forms of musical involvement."

Beyond the work of Dr. Rauscher and her colleagues, there also is considerable research that supports the important role of music and the other arts in keeping students in school, particularly at the high school level. For many disadvantaged students, participation in music programs helps to break the cycle of failure they have so often encountered in life. While study after study demonstrates that participation by disadvantaged children in a well-developed, sequential music program can be extremely beneficial academically, socially, and emotionally, these are the very students who are most often denied access to music instruction. Middle- and upper-income parents who have the resources are able to provide private music instruction for their children. But not all children have that luxury, and many are denied access to the benefits of music education if their schools do not provide it.

Implications for Education Reform

The research clearly shows that music instruction, taught by qualified teachers, produces measurable enhancements in the development of children's brains, resulting in significant educational benefits. Unfortunately, because of the misperception that music and the other arts are "frills," these programs are the first to be eliminated when school budgets are restricted. The problem is most acute in poor urban and rural areas, but it is a problem shared by virtually all school districts to one degree or another. As noted by Joan Schmidt, National Board Member of the National School Boards Association, "Ironically, at a time when education research indicates the need to move in one direction, political pressures dictate another. Recent public concerns about basic skills in reading and mathematics have led some school districts to narrow their curriculum, eliminating ostensibly peripheral subjects like music, in an effort to improve scores on standardized tests." Ms. Schmidt goes on to state that if the goal of education reform is to improve student achievement, policymakers should take note of the latest music/brain research. Music education should be part of the core curriculum for every child.

What Congress Can Do

Elementary and Secondary Education Act (ESEA) Reauthorization

As Congress considers legislation to reauthorize ESEA, MENC asks that you work with us to:

1. Reinforce the concept of music and arts education as part of the core curriculum. Music and the other arts are core academic subjects and have been recognized as such by Congress and the Administration in GOALS 2000. Moreover, all of the major education associations likewise have spoken to the value of arts education as part of the core curriculum (see attached Statement of Principles). This status should be confirmed and reinforced in ESEA legislation. Incorporating the Statement of Principles into ESEA is one way to accomplish this.

2. Strengthen music and arts education programs authorized under Title X by establishing, a formal consultative role for arts educators in determining the nature, scope, and direction of these programs.

Currently, no such role exists in the statute. It makes no sense for education policy to be determined and executed without the involvement of educators.

3. *Ensure better access to school music programs for at-risk students.*

Special efforts are needed to make certain that disadvantaged students have the same access to comprehensive, balanced, and sequential instruction in music as students in more affluent districts. MENC would be pleased to work with the Committee to identify school programs that are making successful use of music with disadvantaged children to determine what they are doing, how it has led to their success, and how these programs can be replicated throughout the country.

4. *Prioritize funding so that arts education grants are available to schools.*

We understand the budget constraints that Congress faces. All disciplines and programs must compete for scarce dollars. However, simply re-ordering priorities in light of the scientific research on the link between music education and higher achievement potential in math and science would be an effective beginning.

5. *Make certain that federal funds that are directed to after-school arts activities are not used to replace in-school music and arts classes.*

Investing in after-school programs is sound policy. There appears to be an urgent need for these programs, and MENC fully supports this type of investment. But if the arts become relegated to an after-school activity, they lose their rightful status as a core academic subject. And, children who cannot take advantage of after-school programs because of conflicts with sports or work commitments or for other reasons, will be denied access to the significant benefits achieved through arts education.

The Congressional Bullypulpit

Beyond what Congress can accomplish through legislation, Congress can exercise a leadership role in disseminating to parents, school administrators, and state education officials information on the music/brain research and its implications for education reform. Congress can accomplish this task through hearings, town hall meetings, floor statements, media outreach, and other effective uses of the powerful Congressional bullypulpit. As Congress places greater emphasis on state and local flexibility, its role as communicator and disseminator of information becomes even more crucial. Parents, school boards, and state policymakers want to do what is best for our children, but their decisions must be based on the best information available.

Conclusion

MENC stands ready to work with this Committee and with Congress as you consider ways to strengthen educational opportunities and achievement for all children. We would like to serve as a resource to you as you develop legislation and hopefully undertake to spread the message to your constituents about the importance of music education.

THE VALUE AND QUALITY OF ARTS EDUCATION

A STATEMENT OF PRINCIPALS

We, the undersigned representatives of professional education associations, share a deep concern about the nature, role, importance, and future of arts education in the schools where our members teach, administer, supervise, and make and implement education policy.

We are unanimous in our agreement that all Americans who share our concern about the quality of education in general, and of arts education in particular (dance, visual arts, music, theatre), should understand the value of arts education for every child, and we encourage those who will work with us to enhance and support arts education in our nation's schools. To that end, we invite all Americans, both within the professional education community and outside it, to join us in support of the following principles.

First, every student in the nation should have an education in the arts.

This means that all PreK–12 students must have a comprehensive, balanced, sequential, in-school program of instruction in the arts, taught by qualified teachers,

designed to provide students of all ages with skills and knowledge in the arts in accordance with high national, state, and local standards.

Second, to ensure a basic education in the arts for all students, the arts should be recognized as serious, core academic subjects.

The arts should not be treated as extracurricular activities, but as integral core disciplines. In practice, this means that effective arts education requires sequential curricula, regular time-on-task, qualified teachers, and a fair share of educational resources. Similarly, arts instruction should be carried out with the same academic rigor and high expectations as instruction in other core subjects.

Third, as education policy makers make decisions, they should incorporate the multiple lessons of recent research concerning the value and impact of arts education.

The arts have a unique ability to communicate the ideas and emotions of the human spirit. Connecting us to our history, our traditions, and our heritage, the arts have a beauty and power unique in our culture. At the same time, a growing body of research indicates that education in the arts provides significant cognitive benefits and bolsters academic achievement, beginning at an early age and continuing through school.

(See appendix for supporting examples)

Fourth, qualified arts teachers and sequential curriculum must be recognized as the basis and core for substantive arts education for all students.

Teachers who are qualified as arts educators by virtue of academic study and artistic practice provide the very best arts education possible. In-school arts programs are designed to reach and teach all students, not merely the interested, the talented, or those with a particular socioeconomic background. These teachers and curricula should be supported by local school budgets and tax dollars, nurtured by higher education, and derive direct professional development benefits from outstanding teachers and trainers in the organizations we represent. Several national education associations identify the arts as essential learning in which students must demonstrate achievement.

(Breaking Ranks, NASSR 1996, Principal magazine, NAESP, March, 1998.)

Fifth, arts education programs should be grounded in rigorous instruction, provide meaningful assessment of academic progress and performance, and take their place within a structure of direct accountability to school officials, parents, and the community.

In-school programs that are only integrated into state and local curricula afford the best potential for achieving these ends.

Sixth, community resources that provide exposure to the arts, enrichment, and entertainment through the arts all offer valuable support and enhancement to an in-school arts education.

As a matter of policy or practice, however, these kinds of activities cannot substitute for a comprehensive, balanced, sequential arts education taught by qualified teachers, as shaped by dear standards and focused by the content of the arts disciplines.

Seventh, and finally, we offer our unified support to those programs, policies, and practitioners that reflect these principles.

On behalf of the students we teach, the schools we administer and work in, and the communities we serve, we ask all Americans who care deeply about making the whole spectrum of cultural and cognitive development available to their children to join us in protecting and advancing opportunities for all children to receive an education in the arts.

American Association of School Administrators

With 15,000 members, the American Association of School Administrators, founded in 1865, is a professional organization for superintendents, central office administrators, and other system-wide leaders.

American Federation of Teachers

The American Federation of Teachers, which has more than 2,100 locals nationwide and a 1998 membership of 980,000, was founded in 1916 to represent the economic, social and professional interests of classroom teachers.

Association for Supervision and Curriculum Development

The Association for Supervision and Curriculum Development is an international, nonprofit, nonpartisan education association committed to the mission of forging covenants in teaching and learning for the success of all learners. ASCD was founded in 1943 and is one of the largest professional education associations in the world, with membership approaching 200,000.

Council for Basic Education

The mission of the Council for Basic Education is to strengthen teaching and learning of the basic subjects—English, history, government, geography, mathe-

matics, the sciences, foreign languages, and the arts. CBE, with a readership base of 3,000, advocates high academic standards and the promotion of a strong liberal arts education for all children in the nation's elementary and secondary schools.

Council of Chief State School Officers

The Council of Chief State School Officers represents public officials who lead the departments responsible for elementary and secondary education in the states. CCSSO advocates legislative positions of the members and assists state agencies with their leadership capacity.

National Association of Elementary School Principals

Dedicated to educational excellence and high professional standards among K–8 educators, the National Association of Elementary School Principals serves 28,000 elementary and middle school principals in the United States and abroad.

National Association of Secondary School Principals

The National Association of Secondary School Principals is the nation's largest organization of school administrators, representing 43,000 middle, junior, and senior high school principals and assistant principals. NASSP also administers the National Association of Student Activity Advisors, which represents 57,000 members, as well as the 22,000 chapters of the National Honor Society.

National Education Association

The National Education Association is the nation's largest professional employee organization, representing more than 2.4 million elementary and secondary teachers, higher education faculty, education support personnel, school administrators, retired educators, and students preparing to become teachers.

National Parent Teacher Association

The National PTA, representing 6.5 million members, is the largest volunteer child advocacy organization in the United States. An organization of parents, educators, students, and other citizens active in their schools and communities, the PTA is a leader in reminding our nation of its obligations to children. Membership in the National PTA is open to anyone who is concerned with the health, education, and welfare of children and youth.

National School Board Association

The National School Board Association represents the nation's 95,000 school board members through a federation of state associations and the school boards of the District of Columbia, Guam, Hawaii, and the U.S. Virgin Islands. NSBAs mission is to foster excellence and equity in public education through school board leadership.

The CHAIRMAN. This hearing is adjourned.

[Whereupon, at 11:23 a.m., the committee was adjourned.]

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